

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2952.

SATURDAY, MAY 24, 1884.

PRICE  
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A PUBLIC MEETING in aid of the Funds, and to celebrate the Jubilee Year, will be held at the Mansion House on MONDAY, June 10th, 1884, at 3 p.m. The Right Hon. the LORD MAYOR, M.P., in the Chair. Several Noblemen and Gentlemen have kindly consented to attend in furtherance of the object in view. A programme of the proceedings will be advertised in the public press. Cards of admission can be obtained at the Mansion House, or will be forwarded by the Secretary on application at the Hospital.

NEWTON H. NIXON, Secretary.

## ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the Relief of Distressed Artists, their Widows and Orphans.

THE ANNIVERSARY DINNER will take place in Willis's Rooms THIS DAY (SATURDAY), May 24th, at six o'clock.

The Right Hon. General Lord WOLSELEY, G.C.B. G.C.M.G., &c., in the Chair.

Donations will be received and thankfully acknowledged by—

JOHN EVERETT MILLAIS, R.A., Honorary Secretary.

PHILIP CHARLES HARDWICK, Treasurer.

DOUGLAS H. GORDON, Secretary, 24, Old Bond-street, W.

Dinner Tickets, including Wines, One Guinea.

## ROYAL GEOGRAPHICAL SOCIETY.

THE ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington-gardens, on MONDAY, May 25th, at Half-past 2 p.m.

The Right Hon. Lord ABERDARE, President, in the Chair.

THE DINNER will take place at Willis's Rooms, King-street, St. James's, at 7 p.m. on the same day.

The Right Hon. Lord ABERDARE, President, in the Chair.

Dinner Charge, 2s., payable at the door, or Tickets may be had, and places taken, at 1, Savile-row, Burlington-gardens, up to noon on Saturday, May 24th.

The Friends of Fellows are admissible to the Dinner.

## ROYAL SOCIETY OF LITERATURE.

WEDNESDAY, May 29th, 5 p.m.

Mr. W. H. GARRETT, F.R.S.L., will read a paper entitled 'A Critical Examination of the Character of Macbeth.'

W. S. W. VAUX, Sec. R.S.L.

## ROYAL AGRICULTURAL SOCIETY of ENGLAND.

AGRICULTURE OF GLAMORGANSHIRE.—Prize for Essay.

A PRIZE of 25l. for the best Essay on the Agriculture of Glamorganshire has been offered by Lieut.-Col. Pictou-Turbervill, of Ewenny Priory, Bridgend. Coming Essays must be sent to the Society before October 31st, this year. The conditions of Competition may be obtained on application to H. M. JENKINS, Secretary.

12, Hanover-square, London, W.

## LONDON LIBRARY, 12, St. James's-square, S.W.

THE FORTY-THIRD ANNUAL GENERAL MEETING of the MEMBERS will be held in the READING-ROOM on THURSDAY, May 29th, at 3 p.m., LORD Houghton in the Chair.

May 2nd, 1884. ROBERT HARRISON, Sec. and Librarian.

## MANCHESTER CORPORATION ART GALLERY.

THE ANNUAL EXHIBITION will OPEN SEPTEMBER 5th and CLOSE DECEMBER 6th. The Sales of Pictures during last Autumn Exhibition reached nearly 10,000l. The sum of 2,000l., with net profits, is spent annually by the Corporation upon the purchase of Pictures. Works from London will be forwarded by Mr. W. A. SMITH, 22, Mortimer-street, Regent-street, W., if delivered to him before August 4th.

JOSEPH HERRON, Town Clerk.

## NOTICE to ARTISTS.—The BLACK and WHITE EXHIBITION at the CITY of LONDON FINE-ART GALLERY, 20 and 21, Gracechurch-street, will be OPENED by Messrs. Gladwell Brothers in JUNE. Receiving Days, MONDAY and TUESDAY, June 10th and 11th.—Forms on application to GLADWELL BROTHERS.

## MAYALL'S ELECTRIC LIGHT STUDIOS for INSTANTANEOUS PHOTOGRAPHY, 164, NEW BOND-STREET (corner of Grafton-street), ALWAYS OPEN, regardless of the Weather. Appointments entered daily. Special appointments after 6 p.m.

## LECTURES.—Dr. CLARKE ROBINSON, University, Durham, is arranging with Literary Societies for his PUBLIC LECTURES on English Literature, &c., next Winter. Syllabus with Recommendations on application.

"Dr. Clarke Robinson has earned a very high reputation by his treatment of his subjects, and the highest testimony has been borne to his ability."

"The lecture was a great treat."—*Liverpool Mercury*, Nov. 7th, 1882.

## MR. HENRY WALKER, F.G.S., is delivering his High-class Popular LECTURES in PRE-HISTORIC ARCHEOLOGY, among them being 'The Stone Ages in Britain,' 'The Pre-Adamite Geography of the British Isles,' 'The Physical Making of England, &c., with Views of the Men and Animals of the Periods.'

The Lectures are delivered vivid, terse, and are profusely illustrated with Views from the Lime Light.

WATERS'S LIBRARY, 67, Westbourne-grove, London, W.

## EPHEBUS.—Mr. J. T. WOOD, who has recently returned from Ephesus, where he has resumed his Excavations, will EXPLAIN the MARBLES in the Ephesian Gallery at the British Museum, in connexion with his Discoveries on the Site of the Great Temple of Diana.

Tickets, One Guinea each, may be obtained from Mr. JACKSON, Stationer, 24, Abchurch-lane, Hyde Park.

The Lecture will be delivered at 3 p.m. every Wednesday and Friday until further notice.

## ORATIONS by WILLMOTT DIXON, LL.B., of Trinity College, Cambridge, and of the Inner Temple, Barrister-at-Law, Author of 'The Jacobite Episode in Scottish History,' &c.

For Terms, Subjects, &c., address 43, Godolphin-road, Shepherd's Bush, London, W.

## JOURNALISTS are invited to attend a meeting, to be held at ANDERTON'S HOTEL, Fleet-street, on SATURDAY, June 7, to consider a proposition, emanating from Manchester, for the formation of a NATIONAL ASSOCIATION of JOURNALISTS, and a resolution passed thereon at a meeting of Members of the London Press Club.

Press Club, 2, Chancery-lane.

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## A CITY CLERK, with many years' experience in Counting-House routine and Bookkeeping, being disengaged after 5 p.m., desires EVENING EMPLOYMENT. Understands the Portuguese Language.—Address R. A., care of Messrs. Adams & Francis, 59, Fleet-street, E.C.

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## FRANCE.—The ATHENÆUM.—Subscriptions received for France—Twelve Months, 18s.; Six Months, 9s.—payable in advance to J. O. FORTNERONAS, Bookseller—Paris, 6, Rue des Capucines; Cannes, 59, Rue d'Antibes.

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## ART SCHOOL, 35, Albany-street, N.W.—Miss SOPHIE DEALE, pupil of Mr. Deley and Delaunay having given up her residence in Paris, DIRECTS CLASSES at the above address. A Pupil-Boarder can be received.

## UNIVERSITY COLLEGE, LONDON.

THE PROFESSORSHIP of APPLIED MATHEMATICS will be VACANT at the end of the Session.

Until the Council shall otherwise direct, 200l. a year will be allotted to the Professorship in addition to the Professor's Share of Fees.

Applications will be received on or before May 27th at the College, where information may be obtained.

TALFOURD ELY, M.A., Secretary.

## CAVENDISH COLLEGE, CAMBRIDGE.

Four Scholarships of 30l. each, tenable for three years, given, one by the Clothworkers' Company, one by his Grace the Duke of Devonshire, K.G., one by Samuel Morley, Esq. M.P., and one by E. H. Forster, Esq., will be offered for competition on August 6th, and 8th, 1884. Candidates must be under seventeen on August 6th.

The usual age of entry being between sixteen and seventeen, a Degree may be taken at nineteen.

The College charges for Lodging, Board (with an extra term in the Long Vacation), and including all necessary expenses of Tuition and University Fees, are 84l. per annum.—For further information apply to the Warden, Cavendish College, Cambridge.

## UNIVERSITY COLLEGE, NOTTINGHAM.

CHAIR OF ENGINEERING.

The Committee invite applications for the Chair of Engineering in the above College.

The Professor of Engineering will have the management of the College Workshops, and must have a practical acquaintance with the ordinary operations of the Foundry and Fitting Shop. He should also have a technical knowledge of Electrical Engineering. In addition to supervising the practical work of Students he will be expected to conduct Courses in Mechanical, Civil, and Electrical Engineering, and must be prepared to devote several evenings a week during the winter months to the conduct of Classes for Artisans.

The remuneration of the Professor will consist of a fixed stipend of 200l. per annum, together with half the fees of the Workshops and Classes in his department, and any Government or other grants earned by his Students in examinations.

The Professor's share of fees may be expected, in the course of a year or two, to amount to about 150l. per annum.

Applications, with testimonials and references, should be sent before THURSDAY, June 10th, to the undersigned, from whom further particulars can be obtained.

SAM. GEO. JOHNSON, Town Clerk.

Municipal Office, Nottingham, May 17, 1884.

## THE MASON SCHOOL COLLEGE, BIRMINGHAM.

The PROFESSORSHIP of the FRENCH LANGUAGE and LITERATURE in this College will shortly be VACANT. Salary, £100 per Annum, plus two-thirds of the Fees from Day Students, and the whole of the Fees from Evening Students. The successful Candidate will be expected to enter on his duties on the 1st of October next. Applications should be sent to the undersigned on or before the 15th of June next. Candidates are especially requested to abstain from canvassing. Further particulars may be obtained from GEO. H. MORLEY, Secretary.

## UNIVERSITY COLLEGE, BRISTOL.

**GILCHRIST SCHOLARSHIP.**  
A SCHOLARSHIP of the value of £40 annually, tenable for Three Years, will be awarded at this College in September, 1884. Intending Candidates must forward their names for approval to the Principal before June 10th previous to entering for the MATRICULATION EXAMINATION of the UNIVERSITY of LONDON held in June, 1884; and the one who passes highest in the Honours Division will obtain the Scholarship, conditional on his studying at the College, with a view to graduation in the University of London. For further information apply to ALFRED E. STOCK, Registrar.

## UNIVERSITY of SYDNEY.

**CHAIR OF CLASSICS.**  
Applications are invited from gentlemen qualified by high academic position and educational experience to fill the office of Professor of Classics in the University of Sydney, vacant by the death of Dr. Radham. Full particulars relating to salary, tenure of office, &c., may be obtained from the Agent-General for New South Wales, Westminster-chambers, Westminster, S.W., to whom applications, stating candidates' age, and accompanied by testimonials, should be sent before the 30th of June next. Sir Charles Nicholson, Bart., LL.D. D.C.L. (late Chancellor of the University of Sydney); F. S. Monaghan, B.A. (late Chancellor of the University of Sydney); Professor Max Müller, M.A., Oxford; Professor Munro, D.C.L., Cambridge; William Smith, LL.D. D.C.L.; Sir Saul Samuel, K.C.M.G., Agent-General for New South Wales, have been requested to act as a Committee to select the most eligible Candidate and recommend him to the Senate of the University, with whom the final appointment will be made. Candidates are requested not to apply personally to separate members of the Committee. Offices of the Agent-General for New South Wales, Westminster-chambers, Victoria-street, London, S.W. May 20th, 1884.

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**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, May 29, and following Days, at 1 o'clock precisely each day, DECORATIVE PORCELAIN, and Miscellaneous Articles, including the Property of the late Captain EDWARD HOARE, and of JOSEPH MILLIGAN, Esq., deceased, comprising valuable Mathematical Instruments—Microscope by Raper, &c.—Mineral fine Rock Crystals, Malachite and Lapis Lazuli, Precious Stones—Jewellery, Malachite and old French and N. china, Cameos, &c.—Joints Ornamental Ivory Carvings—Stained Glass—a fine Old Sheffield Plate—Plated Dinner Service—China, Dresden, Oriental, and Worcester China—St. Ferdinand and Wedgwood Ware—a fine Coins, Medals, and Tokens, &c.

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**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, June 4, and Two Following Days, at 1 o'clock precisely each day, the LIBRARY of the late G. BOWYER, Selections from the Library of the late JOSEPH PAYNE, Esq., Member of the Philological Society, and other Properties, containing valuable C. Lectures of scarce Theological, Legal, and Miscellaneous Literature, both English and Foreign, among which are the Publications of the Camden Society—Hargrave's State Trials, 11 vols.—Corpus Juris Civilis, 6 vols.—Cujas Opera, 13 vols.—Fores North West Fox, 1631—Morton New England's Memorial, Boston, 1639. Whittington's Tracts by Wynkyn de Worde, 1518—History of King Arthur, 1634—Horse, on vellum—Roman de la Rose, unique copy of the *édité princeps* (circa 1480)—Grand's Hecate, and other rare and valuable Works, &c.—Thurlow's State Papers, 7 vols.—Montfaucon's Antiquities, 8 vols.—Dugdale's Monasticon Baronage, and St. Paul's—First Editions of Stowe and Guillim—Commonwealth's Ornaments, 1653, and a large number of other rare Works, &c.—Curiosities of the History of the World, &c.—Topographical Works—Hogarth's Works, Collections of Portraits, &c.—May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

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SATURDAY, MAY 24, 1884.

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## LITERATURE

*The Reign of Henry VIII. from his Accession to the Death of Wolsey.* Reviewed and illustrated from Original Documents by the late J. S. Brewer, M.A. Edited by James Gairdner. 2 vols. (Murray.)

WHEN the Lords of the Treasury gave permission to reprint the matter which has been collected in these two volumes, they conferred a boon upon students of English history, which it is to be hoped will be accepted with gratitude. The very name 'Calendar of State Papers' has a terrible sound to most men not engaged in special research. Few buy, few have shelf-room for such a ponderous and bulky series as the 'Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII.' which already extend to upwards of nine thousand pages. As a rule they who only profess to refer to a book rarely spend their time in doing more than refer to it, and however great the value of the introduction may be, and however excellent the summary of results which the editor may have presented to his readers, the readers are few, and the introductions are comparatively little known. It was to rescue work of the very highest order from neglect and oblivion, and to let it be seen, by a larger public than has hitherto been aware of the fact, how really great a teacher Prof. Brewer was, that these volumes have been published as a separate work. Obviously only one man in England could be thought of as their editor, and that one man was Mr. Gairdner.

The work consists of four different treatises, which were originally published as prefaces to the four volumes of 'Letters and Papers of the Reign of Henry VIII.' edited by Prof. Brewer for the Master of the Rolls. These volumes give an abstract of every document known to exist in our archives which could throw any light upon the history of England during the twenty-one years ending with the death of Wolsey in 1530, such documents counting by tens of thousands. When Prof. Brewer entered upon his gigantic labour he had already passed his fifty-third year—if we mistake not—and had already done enough to make the reputation of most men of ordinary ambition. He could read almost every European language with facility, and was chosen to deal with the enormous mass of MSS. which were

placed at his disposal because of his faculty for deciphering the most illegible handwriting and his unrivalled palæographic experience. Perhaps no historian of any other time or country ever brought to bear upon his task so many and such special qualifications, and, to quote Mr. Gairdner,

"his familiarity with the sources of English history in all other periods, his mature scholarship, and his intimate acquaintance with the whole range of English literature, which he had spent his best years in teaching young men to study, prevented anything like a narrow or one-sided estimate either of the men or of the movements which he had made it his business to describe."

And yet he says of himself in one of his prefaces, "It is not my business to write history, but to show the bearings of these new materials upon history." Whatever may have been his ideal of an historian, we are almost tempted to conclude that it must have been an unattainable ideal if he only claimed for himself the title of interpreter of history for others. As such his position must be considered unique and his pre-eminence supreme. But like all great teachers he is a teacher of the few, not of the many, a teacher of teachers, in fact, whose influence must reach the million by percolating through the medium of other minds. As he, the master, interpreted the secrets of the original sources and reduced them from chaos into order and form, so it will chiefly be through his disciples retailing to others the results which he has arrived at and the processes of investigation through which he passed that his name will be known and his conclusions become generally accepted.

It would, however, be doing a great injustice to Prof. Brewer to let it be supposed that he was a dry writer. So far from it, his style is not the least merit of his writings. He is never ponderous, never involved, never obscure. There are passages in these volumes which are equal to the most pictorial feats of rhetoric which even Mr. Froude has indulged in, and though there is, perhaps, none of that indignant invective which Bishop Stubbs in his righteous wrath has hurled upon King John, yet this is only because Mr. Brewer had not to deal with quite such a monster of wickedness or with an age so truculent, unclean, and debauched.

Nevertheless they who come to these volumes without some knowledge of foreign and domestic politics at the beginning of the sixteenth century will be in danger of finding themselves in some perplexity. Prof. Brewer certainly assumes that his readers know a great deal. It is to be regretted that Mr. Gairdner did not condescend a little—a very little—to the weaknesses of his less gifted fellow creatures. It would not have taken off from the value of the book—nay, it would have added greatly to it for ordinary mortals—if at the very outset, when we are plunged into the complex questions of the relation of Henry VIII. to the continental powers, we had been furnished with a tabular view of the close connexion that existed between the sovereigns. Thus we might have seen at a glance that soon after the century opened the children of three potentates, Henry VII., Ferdinand the Catholic, and Maximilian the Emperor, divided almost the whole

of Europe among them. Henry VII.'s son was King of England, his daughter Margaret became queen of James IV. of Scotland, Mary was married to Louis XII. of France. Ferdinand's daughter Catherine was wife to Henry VIII.; his daughter Joanna was married to Philip of Austria, Maximilian's son, and their only child was the Emperor Charles V. Until a reader has got into his mind this simple view of the relations that existed, even the magnificent chapter with which the first volume opens dazzles rather than enlightens the uninitiated. Prof. Brewer, it may be said, did not write for the uninitiated, but the appearance of the work in its present form implies that it is meant for the many, and not only for the learned few.

So, again, when we are brought face to face with "Wolsey, Cardinal and Legate," though he has again and again been before us as playing a leading part in the great drama, we are conscious of a certain abruptness which the original form of publication may excuse as it does account for it. Yet in these volumes the reader might well have been reminded, in half a dozen prefatory lines, of the great cardinal's earlier history, and how his political career had begun in the previous reign. The same may be said of the chapters which deal with the romantic incident in the life of Charles Brandon, Duke of Suffolk, and the tragedy of Buckingham's execution. On the other hand, some of these chapters are almost exhaustive. Such are the chapters entitled "The Field of the Cloth of Gold," "Luther and Henry VIII.," and the masterly monograph on "The Mission of Campeggio." The chapter on Anne Boleyn is the summing-up of the case by a judge who has weighed the whole evidence and listened to the pleadings of all the advocates without for one moment forgetting the real issue or showing a bias for either side.

And this is exactly where the real greatness of Prof. Brewer appears most conspicuously. He has strong likes and dislikes, horror at cruelty and vice, vehement scorn for baseness and treachery; but he is never a partisan. We feel we can always trust him—so implicitly, indeed, that it is difficult to believe that he can be wrong when he has once pronounced his judgment. They who only knew Ferdinand the Catholic as he appears in the pages of Mr. Prescott's charming work will hardly be prepared for the tone in which he is mentioned by Prof. Brewer. But the real character of the man comes out from the facts. Here they are, and not to be gainsaid. It may be hard to believe that so exalted a potentate of the sixteenth century as the Emperor Maximilian was so poor a creature as he is quietly assumed to have been; but as we get to know him better he stands out undeniably a paragon of meanness. Towering above all his royal competitors in the splendour of his person, the audacity of his ambition, the magnificence of his state, and the brilliancy of his intellect, Henry VIII. steps forth as undeniably the great king of his age—awful in power, majesty, and self-will. What a picture is that of the king's appearance at a reception given shortly after he came to the throne!—

"Hewore a cap of crimson velvet, in the French fashion, and the brim was looped up all round with lacets and gold enamelled tags. His doublet was in the Swiss fashion, striped alternately with white and crimson satin; and his hose were scarlet, and all slashed from the knee upwards. Very close round his neck he had a gold collar, from which there hung a rough-cut diamond the size of the largest walnut, and to this was suspended a most beautiful and very large round pearl. His mantle was of purple velvet lined with white satin, the sleeves open, with a train more than four Venetian yards long. This mantle was girt in front like a gown with a thick gold cord, from which there hung large golden acorns like those suspended from a cardinal's hat; over this mantle was a very handsome gold collar, with a pendent St. George entirely of diamonds. Beneath the mantle he wore a pouch of cloth of gold which covered a dagger; and his fingers were one mass of jewelled rings."

And this with a frame of commanding stature,

"with an extremely fine calf to his leg, his complexion very fair and bright, with auburn hair combed straight and short, with a beard that looks like gold, and a round face so very beautiful that it would become a pretty woman, his throat being rather long and thick."

A musician passionately fond of the art; an accomplished linguist who spoke French, Spanish, and Latin with fluency and grace; in the chace "tiring eight or ten horses" in a day; in the tennis-court "it is," says one, "the prettiest thing in the world to see him play, his fair skin glowing through a shirt of the finest texture"; and, strangest of all, in the duties of religion precise and scrupulous even to superstition,—no wonder that such a prince was the idol of his people and the marvel of foreign ambassadors who presented themselves at his court. The contrast that he presented to the other European sovereigns must at times have been mortifying to their representatives—Louis XII. a feeble old man at fifty-three; Maximilian with a snub nose and a grey beard, niggardly penurious, and abhorring state and pomp; and Ferdinand at once timid, suspicious, jealous, and taciturn, keeping the nobility at a distance, and surrounded by a troop of cringing clerks and pettifoggers.

Just twenty years older than the king, Wolsey was in the prime of his manhood when Henry VII. died. Though he had one drooping eyelid, he is described as "very handsome." How could a man of his prodigious vigour of mind and body, so incomparably eloquent, just, and magnanimous, have been anything else? "The story of his low birth," we are not surprised to hear, "is apparently exaggerated"; his earliest foundation was that of a chantry at Ipswich in memory of his parents. He himself was a father, and left a son and daughter behind him: the daughter, a nun, received a pension at the suppression; the son had some clerical preferment, of no small portion of which his enemies managed to rob him. The picture we get of Henry VIII. is incomplete. We see him only as he was in his youth and prime, and before the hideous degradation of his character had fairly set in. He is still undivorced when Prof. Brewer leaves him, and all the savagery of the tyrant who slaughtered Fisher and More and a thousand others, who became the scourge of his people and the terror of good and bad alike, the slave of his own frantic passion, and the great destroyer—all this is in the future.

But Wolsey's is a finished portrait, we get the whole man; and the grandeur of his nature, the loftiness of his whole character, the magnificence that displays itself in all he does or aims at, the contemptuous dignity with which he brushes away the petty great ones who are thinking only of their own ends and are for using their power to oppress the weak and poor—these have never been brought out with anything approaching to the wonderful eloquence, sagacity, and completeness which Prof. Brewer has displayed in these volumes. It was inevitable that a king of extraordinary vigour and activity should have gathered round his court subordinates who could endure the strain upon their powers. The weak man soon succumbed and disappeared. The king that "drew the best bow of his age, and in the mastery of it was a match for the tallest archers of his own guard," whose power of transacting business was unrivalled, and who seemed hardly to know what weariness and fatigue meant, was no master for dwarfs and weaklings. The Venetian ambassador in 1515 was astonished at the king's bodyguard, three hundred strong, "all as big as giants." When Henry in January, 1511, "held the barriers with three others against all comers," those other three—Sir Edmund Neville, Sir Thomas Knevet, and the Earl of Devonshire—were sons of Anak, mighty in thew and bone. So were Sir Richard Jerningham and Fitzwilliam and Charles Brandon, and a host of others. It was no time for small men. Everything was done on a large scale, even the wickedness or the amusement, the ship-building or the spoliation. The founding of Christ Church by Wolsey was but a small portion of the vast designs he contemplated, and the Field of the Cloth of Gold will remain for ever in men's memories as the most gorgeous pageant in the history of a bygone age. No Eastern romance has ever conceived so audacious a creation as that which was actually translated into fact at Guisnes. "On the castle green," says Prof. Brewer,

"within the limits of a few weeks, the English artists of that day contrived a summer palace more like a vision of romance, the creation of some fairy dream, than the dull every-day reality of clay-born bricks and mortar.....As if the imagination of the age, pent up in wretched alleys and narrow dwelling-houses, had resolved for once to throw off its ordinary trammels and recompense itself for its long restraint, it prepared to realize those visions of enchanted bowers and ancient pageantry on which it had fed so long in the fictions and romances of the Middle Ages."

The palace was an exact square of 328 feet, that is, it covered nearly three acres, and this in days when men had never heard of steam cranks or hydraulic lifts, and all the other appliances for economizing labour.

"The passages, the roofs of the galleries from place to place and from chamber to chamber, were ceiled and covered with white silk, fluted and embowered with silken hangings of divers colours and braided cloths which showed like bullions of fine burnished gold."

As for the other details of this miracle of splendour, they must be read in Prof. Brewer's pages. They surpassed anything that had ever been seen before, and not improbably anything that has been seen since; they would appear to us incredible but that the evidence on which the account

is based is altogether irrefragable. How all this enormous assemblage of jewels and costly raiment, of works of art and precious metal, of skilled workmen and artists, can have been got together, housed, paid, and maintained, may well puzzle us; but it all speaks for an amount of organizing ability ready at command which must have been of the highest order. And the occasion has found an historian worthy of the task. Nor of this task alone. Does the reader wish for a masterly analysis of More's 'Utopia'? he may find it here; or for another *tour de force* enabling him to understand exactly the relative positions of Luther and Henry VIII., or a vivid description of the horrors of the sack of Rome by the "hordes of lank and hungry wolves" under Bourbon in 1527, or of the last days of Wolsey, infinitely pathetic and noble, as the heroic statesman faded out of life, crushed but unshooked? here they are. Passages like these are for all readers, and as instances of merely vivid description and eloquent writing they have never been surpassed.

We may close with the concluding passage in the volumes, a passage which leaves us at the dawn of the new era which had commenced when the reformation of the Church of England was "in the air," and Tyndale's translation of the New Testament had been given to the world, and theological discussion was about to agitate the minds of the trader and the artisan whatever divines might preach or however professional polemics might resent the intrusion of the unlearned. Here Prof. Brewer surveys the outlook as a prophet might to whom the past was all familiar and from whom the future was not hid, and who, as he looked back with a clear comprehension of the lessons of history, felt impelled to take up his parable and deliver his burden. "So long," he says, "as the middle classes remain the governing body and main power in the nation, so long will the Church of England remain as the representative of their religious peculiarities and convictions, their plain good sense of duty, their love of order, their intense loyalty, their indifference to ideal excellence, their dislike of novelty, their suspicion of all departures from the common and familiar types of human honesty and goodness. So long also will they interpret and justify the prayers and creeds of the Church of England, not by some standard of the Catholic Church in this or that century, but by the same feelings which demanded and modified the Reformation at its origin. It is only when political power shall have been transferred to new hands, and new classes shall have supplanted the old, that the Church of England will cease to be their exclusive representative, or the rigid exponent of the Reformation. Only then will it be called upon to modify its teaching and enlarge its sympathies."

*The Life of Samuel Johnson, LL.D.: together with the Journal of a Tour to the Hebrides.* By James Boswell, Esq. A New Edition, with Notes and Appendices by Alexander Napier. 5 vols. (Bell & Sons.)

MANY good men have dealt with Boswell, but Mr. Napier has excelled them all. He has handled his author so well and discreetly as to make him ample amends for the blundering of Croker on the one hand and the illiberality of Macaulay on the other. His edition of Boswell's immortal books, in fact, is far the best in exist-



ence. To begin with, the types are clear, the paper is choice; the size, if a thought excessive, is not preposterous; the edges are rough, and the binding is sober, yet neat and comely; there are plenty of portraits and views and facsimiles of handwriting. And the guise of the book is one of the least of its virtues. Mr. Napier has, as he says, been "loyal to Boswell." What he presents to his readers is "the pure text" of the 'Life' and the 'Tour'—the text "as Boswell wrote and as he left it." He has made as free with Croker as Croker made with Boswell. Gone is Croker's last outrage of all, the arbitrary division into chapters; the 'Tour' has a volume to itself, and is no longer thrust into the heart of the 'Life'; of the two thousand five hundred notes with which Croker, according to Macaulay, adorned his author's text, those only remain (and they are not many) which are really explanatory. Such annotations as have been added by Mr. Napier himself are brief, careful, and quite judicious. The 'Life' is contained in three volumes out of five; a fourth is devoted to the 'Tour'; while the fifth and last is made up of Johnsoniana: Piozzi's 'Anecdotes'; the apothegms collected by Hawkins; Mrs. Hill Boothby's 'Letters' and Miss Reynolds's 'Recollections'; anecdotes from Percy, and Hannah More, and Fanny D'Arblay, and Tom Tyars's lively 'Biographical Sketch'; Sir Joshua's 'Character,' and Malone's excellent essay 'On the Life and Genius of Samuel Johnson'; and last, but very far from least, a treasure of uncommon value, the 'Diary of a Visit to England' of the Irish parson Campbell—a pert, fluent, intelligent creature, greatly interested in preaching and acting, and convinced that he himself is probably the most distinguished person alive. Mr. Napier, in fact, has spared no pains to make his edition as satisfactory and complete as is humanly possible. He obliterates whole acres of Croker (by the way, Croker's preface might as well have gone with the rest); but he is careful to give that fragment of autobiography which Johnson forgot to burn, and which Wright of Lichfield published in 1805. He disproves the story of that famous, or rather infamous, passage at Glasgow between Johnson and Adam Smith; but he tells as much as his public need know of eminent nobodies like the Rev. George Carr and William Forbes of Pitsligo. Boswell, in a word, from being the worst edited of all great writers, has suddenly become the best. In all literature there is no such masterpiece of biography as the 'Life,' unless it be the 'Tour.' To say that both are worthily presented is to say everything.

Mr. Napier, indeed, is a "good Boswellian" in the right sense of the term. He has seen that his author is a great artist, and he has approached him in a just and proper spirit. It has been Boswell's fate to be universally read and almost as universally despised. What he suffered at the hands of Croker and Macaulay is typical of his fortune. In character, in politics, in attainments, in capacity, the two were poles apart; but they were agreed in this, that Boswell must be castigated and condemned, and that they were the men to do it. Croker's achieve-

ment, consider it how we will, remains the most preposterous in literary history. He could see nothing in the 'Life' but a highly entertaining compilation greatly in need of annotation and correction. Accordingly he took up Boswell's text and inlaid it with scraps of his own and other people's; he thrust into it a sophisticated version of the 'Tour'; and he overwhelmed his amazing compound with notes and commentaries, in which he took occasion to snub, scold, "improve," and insult his author at every turn. What came of it every one knows. Macaulay, in the combined interests of Whiggism and good literature, made Boswell's quarrel his own, and the expiation was as bitter as the offence was scandalous.

But Macaulay, if he did Jeddart justice on Croker, took care not to forget that Johnson was a Tory hero, and that Boswell was Johnson's biographer. He was too fond of good reading not to esteem the 'Life' for one of the best of books. But he was also a master of the art of brilliant and picturesque misrepresentation; and he did not neglect to prove that the 'Life' is admirable only because Boswell was contemptible. It was, he argued, only by virtue of being at once daft and drunken, selfish and silly, an eavesdropper and a talebearer, a kind of inspired Faddie, a combination of butt and lackey and snob, that Boswell contrived to achieve that immortality which attaches to the author of an imperishable book. And in the same way Boswell's hero was after all only a sort of Grub Street Cyclops, respectable enough by his intelligence (and even so ridiculous in comparison with gifted Whigs), but more or less despicable in his manners, his English, and his politics alike. Macaulay, however, was the genius of special pleading. Admirable man of letters as he was, he was a politician first and a man of letters afterwards; his judgments are no more final than his antitheses are dull, and his method, for all its brilliance, is the reverse of sound. When we begin to consider the essentials of the case, and inquire how much he really knew about Boswell, and how far we may accept his own estimate of his own pretensions and position, he becomes amusing in spite of himself, much as, according to him, Boswell was an artist. In his review of Croker he is keen enough about dates and facts and grammatical solecisms; on questions of this sort he bestows his fiercest energies; for such lapses he visits Croker with his most savage and splendid insolence, his heartiest contempt, his most scathing rhetoric. But on the great question of all—the corruption of Boswell's text—he is not nearly so implacable, and concerning the foisting on the 'Life' of the whole bulk of the 'Tour' he is not more than lukewarm. "We greatly doubt," he says,

"whether even the 'Tour to the Hebrides' should have been inserted in the midst of the 'Life.' There is one marked distinction between the two works. Most of the 'Tour' was seen by Johnson in manuscript. It does not appear that he ever saw any part of the 'Life.'"

This is as much as to say that Croker's action is reprehensible not because it is an offence against art, but because Johnson, on private and personal grounds, might not have been disposed to accept the 'Life' as representative and just, and might have

refused to sanction its appearance on an equal footing with the 'Tour,' which on private and personal grounds he had accepted! In the face of such an argument as this, one cannot help suspecting Macaulay's artistic faculty. "The 'Life of Johnson,'" he says,

"is assuredly a great, a very great book. Homer is not more decidedly the first of heroic poets, Shakespeare is not more decidedly the first of dramatists, Demosthenes is not more decidedly the first of orators, than Boswell is the first of biographers.....Eclipse is first, and the rest nowhere."

That is hearty and exact enough. But, as has been seen, Macaulay, furious with Croker's carelessness, is almost tolerant of Croker's impudence. For Croker as a scholar and an historian he is merely pitiless; to Croker ruining the 'Life' by the insertion of the 'Tour'—a feat which would hardly be surpassed by the interpolation of the Falstaff scenes of the 'Merry Wives' in one or other of the parts of 'Henry IV.'—he is lenient enough, and lenient on grounds which are not artistic, but purely moral. Did he recognize to the full the fact of Boswell's pre-eminence as an artist? Was he really conscious that the 'Life' is an admirable work of art as well as the most readable and companionable of books? As, not content with committing himself thus far, he goes on to prove that Boswell was great because he was little, that he wrote a great book because he was an ass, and that if he had not been an ass his book would probably have been a small one, incredulity on these questions becomes, to say the least of it, respectable.

Boswell knew better. A true Scotchman and a true artist, he could play the fool on occasion, and he could profit by his folly. In his dedication to Sir Joshua Reynolds he anticipates a good many of Macaulay's objections to his character and deportment, and proves conclusively that if he chose to seem ridiculous he did so not unwittingly, but with a complete apprehension of the effect he designed to produce and of the quality of the means he adopted to an end. In the 'Tour,' he says, from his "eagerness to display the wonderful fertility and readiness of Johnson's wit," he "freely showed to the world its dexterity, even when I was myself the object of it." He was under the impression that he would be "liberally understood," as "knowing very well what I was about." But, he adds, "it seems I judged too well of the world"; and he points his moral with a story of "the great Dr. Clarke," who, "unbending himself with a few friends in the most playful and frolicsome manner," saw Beau Nash in the distance, and was instantly sobered. "My boys," said he, "let us be grave—here comes a fool." Macaulay was not exactly Beau Nash, nor was Boswell "the great Dr. Clarke"; but, as Macaulay, working on the lines of Wolcot, was presently to show, Boswell did right to describe the world as "a great fool," and to regret, with respect to the question of his own silliness, that in the 'Tour' he had been "arrogant enough to suppose that the tenour of the rest of the book would sufficiently guard against such a strange imputation." In the same way, as Mr. Napier is careful to note, he showed himself fully alive to the pre-

eminent and enduring merits of his achievement. "I will venture to say," he writes, "that he (Johnson) will be seen in this work more completely than any man who has ever lived." He had his own idea of biography; he had demonstrated its value quite triumphantly in the 'Tour,' which, self-contained and organically complete as it is, is plainly not a record of travel, but a biographical essay. In the 'Tour,' that is to say, he had approved himself a great and original master of selection, composition, and design; of the art of working a large number of essential details into a homogeneous and living whole; and of that most difficult and telling of accomplishments, the reproduction and representation of talk. In the 'Life' he repeated the proof, on a larger scale and with a vaster scope, and with a finer mastery of construction and effect; and in what Mr. Napier describes as "the task of correcting, amending, and adding to his darling work," he spent the few remaining years of his life. That he drifted into greatness, produced his two masterpieces unconsciously, and developed a genius for biography as one develops a disease, is "a ridiculous conception," as Mr. Napier rightly says. In proof of it we have Boswell's own words, and we have the books themselves. Such testimony is not to be overborne by any number of paradoxes, however ingenious, or by any quantity of rhetoric, however plausible and persuasive. That Boswell was a gossip, a busybody, and something of a sot, and that many did, and still do, call him fool, is certain; but that is no reason why he should not have been a great and admirable artist, and none why he should be credited with the fame of having devoted the best part of his life to the production of a couple of masterpieces as M. Jourdain talked prose, without knowing anything of what he was doing. Turner chose to go a-masquerading as "Pugy Booth"; but nobody as yet has put forward the assertion that Turner was unconscious of the romance and splendour of his 'Ulysses and Polyphemus,' or that he painted his 'Rain, Speed, and Steam' in absolute ignorance of the impression it would produce and the idea it would convey. Goldsmith reminded Miss Reynolds of "a low mechanic, particularly . . . a journeyman tailor"; but that he was unconsciously the most elegant and natural writer of his time is a position which has not yet been advanced. Surely it is high time that Boswell should take that place in art which is his by right of conquest, and that Macaulay's paradox—which is only the opinion, brilliantly expressed, of an ignorant and unthinking world ("Il avoit mieux que personne l'esprit de tout le monde")—should go the way of all its kind.

*The Encyclopædic Dictionary: a New and Original Work of Reference to all the Words in the English Language, with a Full Account of their Origin, Meaning, Pronunciation, and Use.* By Robert Hunter, M.A., F.G.S. — Vols. I.-III. A—Gloster. (Cassell & Co.)

*Stormonth's English Dictionary.* Library Edition.—Section I. A—N. (Blackwood & Sons.)

THE great enterprise of Messrs. Cassell deserves to enjoy a full measure of public favour, as the general design is judicious, the

arrangement systematic, and the execution of the work extremely creditable to the editor and all others concerned. The peculiar excellences of the dictionaries of Webster, Ogilvie, and Richardson are each and all surpassed, while excepting in the departments of history, biography, and geography, the scientific and technical articles constitute a concise yet efficient encyclopædia. In one respect, moreover, one of the distinctive merits of Dr. Murray's new dictionary is aimed at, with a very fair measure of success, namely, the treatment of obsolete words and spellings. Generally speaking, wherever the work of the two new dictionaries overlaps in the first half of the letter *a*, Dr. Murray's articles are as superior to Mr. Hunter's as Mr. Hunter's are to those of any other dictionary; but occasionally the latter editor scores a point, as by not missing *abocchement* ('Prompt. Parv.'). It is a pity that Mr. Hunter has not had the illustrative quotations dated.

Of course the advertisement that "all" English words are included must be taken with reserve. We can at once add *abashedness*, *abashless*, *abatayl*, *abumbral*, *adauge*, *alchemy*, *arch-dolt*, *aggrize* (English, Dr. H. More; the Scotch *aggrize* is given), and also *autokineticall*, *centretie*, *fme*, used by Dr. More. The old spelling *glosse*, for *gloss*, should of course be given. Surely Dr. Murray's note on the fictitious *abacot* was published in the *Athenæum* in time to be made use of. Another fictitious word, *abstale* (for *abstale*), might have been condemned if Dr. Hunter's own quotation from Halliwell had been scanned, viz.:—

He thanked God for his myracle  
To whose myght may be none *abstale*.

Gower.

On the other hand, *comart* ('Hamlet,' I. i.) is rightly restored to the *cov'nant* of the First Folio. Another slip of Mr. Halliwell's gave us a new coinage, *abof* = "a dwelling, an abode," which is here reproduced. The quotation is "Wolde God, for his modurs lief, Bryng me onys at meyne abofe I were out of theire eye." Here *abof* is clearly a variant of "above," the phrase "at (possessive pronoun) above" meaning "in (or to) a position of superiority"; see Murray, s.v. "Above," C. 2. It is startling to find the Scandinavian Olympus, *Asgard*, converted into "an old Scandinavian deity," thanks apparently to Carlyle's phrase "Asgard their god's dwelling." The thirteenth century *angusius* is not a form of *anxious*, but is a variation of *anguishous*. We observe occasional clerical errors. The explanation of *conchoid*, for instance, is made perplexing by an O being printed instead of a Q. The diagram of the *cycloid* is spoilt by the curve not being arranged to show the actual locus of the particular moving point treated of in the letterpress. Such blemishes are, however, exceptional, and on the whole the information given is full and accurate.

The etymology shows an advance on Mahn, as Prof. Skeat is often referred to, but it is not invariably scientific. For instance, under "Balaena" the English *whale* is given as a kindred word, while a Hebrew root is introduced as a relation of *break*; and under "Cowl" the A.-S. *cufle* is said to be cognate with Lt. *cuculus*, without any explanation of the phonetic irregularities. Mr. Wedgwood's derivation of *ache* from *ach*! a natural

expression of pain, is given; and in spite of Skeat's warning *ἀχος* is said to be cognate to *ache*.

The pronunciation is indicated by a modification of the system employed by Webster-Mahn. We must take occasion to protest against the practice of reducing all cases of *-tion*, *-sion* to *-shun* (*-zhun*), and of *-cious*, *-sious*, *-tious* to *-shus*. Many educated persons often, if not invariably, utter *-shyun*, *-shyus*, while *-shyon* is not quite obsolete, especially in reading poetry. The use of the signs *-* and *˘* to indicate English vowel pitch and length is objectionable, as it prevents easy indication of the quantity of Latin words, so that "cō-ma," "cū-mu-lūs," &c., stand with the misrepresentation of the Latin quantity uncorrected. It is to be hoped that this is to be the last English dictionary in which the division of words into syllables is attempted, as there is no rational system of division, and if there were its sphere would be the spelling-book.

The illustrations are executed with clearness and precision, many of them possessing much artistic merit. The variety of type and the liberal whitening are quite luxurious, and almost compensate for the inevitable smallness of some of the type. It is not our custom to refer to the price of books, but in this case the cheapness of such an excellent publication is one of the most notable points about it.

Considering the moderate size of Mr. Stormonth's dictionary and the comparatively large size of the type, a great number of words are given in the new edition. The definitions, however, are frequently so vague as to be worthless, e.g., "*Antelope*, a beautiful creature, partly like a deer and partly like a goat"; "*Claret*, French wine of a dark-red colour," a description which applies equally well to Roussillon and Burgundy. The etymology is very uneven and often unsound. For instance, *flue*, "a tube," is connected with O. Fr. *fleute*, "from Lt. *fluere*," though this *fleute* is the same word as *flaute*, which under "Flute" is rightly referred to Lt. *flatus*. Again, *amuse* is derived ultimately from "Gr. *a*, without; *muzō*, I murmur or mutter, to express displeasure." The word *flue*, "fluff," has exercised etymologists, Mr. Stormonth included, strangely. The Old English *flō* = Lt. *albugo*, takes us straight to Ger. *Spreu*, Lt. *palca*, Skt. *palāca*, "chaff," *παλ-ω*, "I sprinkle." The scientific terms are treated better than the ordinary words; but altogether the blemishes of this work seem to be a serious drawback to its various merits.

*Heinrich Heine's Memoiren und Neugesammelte Gedichte, Prosa und Briefe.* Herausgegeben von Eduard Engel. (Hamburg, Hoffmann & Campe.)

HEINE, who was fond of quoting scraps from Shakspeare, might not improbably have selected as an epigraph for this volume, if he had seen it, "A thing of shreds and patches." It is this in two senses. In the first place, during many years' familiarity with the strange collections of loose sheets which German publishers are wont to issue under the apparent impression that they are books, we have never come across one that was so absolutely destitute of mechanical coherence. Cut with the gentlest and held



with the firmest hand, the volume is always on the point of dissolving into a chaos of sibylline leaves on the knees of the holder. Its literary contents are as loosely knit as its physical substance. There is first an introduction of some length, by the editor, on the much-vexed subject of Heine's memoirs generally; then there is the recently recovered fragment of what we are told to call the "second" memoirs; then certain fragments of the "first"; then a few prose scraps; then some unpublished poems or variants of poems; and, lastly, a collection of letters, including those to Madame Jaubert and Madame Selden. The Jaubert letters appear in their proper form; those to "la Mouche" the editor has conjecturally retranslated into such German as he thinks Heine may have written—a perilous proceeding and one the object of which it is not very easy to comprehend.

The miscellaneous character of the book (and we may add the somewhat disappointing effect which its contents may have on readers whose expectations are raised too high) is not Herr Engel's fault, and we have, except in regard to the retranslation just mentioned, no blame whatever for the manner in which he has accomplished his task. It was his duty and his object to gather up into an appendix volume for existing editions of the poet's works whatever anecdota or scattered fragments have not yet been so gathered, and he has done this well and with some useful annotations, pointing for the most part to the passages in which Heine has elsewhere worked up thoughts or phrases that occur here. That this would happen frequently every student of the poet must have anticipated. Heine's long illness and the almost avaricious habit that he had of working everything he wrote into publishers' copy made it improbable enough that much should survive the last collection of 'Gedichte und Gedanken,' which appeared now a good many years ago. Only letters, stray scraps and *brouillons*, and the famous memoirs could be reasonably expected.

The subject of the memoirs themselves Herr Engel has handled, as has been said, at some length, with much energy and ingenuity, and apparently with full personal conviction as to the state of the case. The story is complicated and ugly, exhibiting at every step the ignoble and foolish family jealousy of the humorous frankness with which Heine treated the houses of Heine and "Van" Geldern. These silly folk seem to have forgotten not merely that (as Heine once himself bluntly told one of them) the family is never likely to have much greater cause for boasting than its connexion with him, but also that suppression and excision are much more compromising things than Heinesque satire. However this may be, Herr Engel's argument, which we can here only summarize, is to the effect (1) that the "first" memoirs, constantly referred to by the poet, and the composition of which extended over many years, were completely destroyed in his own lifetime, nothing surviving except what was wrought into the well-known book on Börne and a few fragments; (2) that the "second" memoirs, which he began after his condemnation to the *Matrasengruft*, and as to which more than one person, notably Madame

Selden, gives distinct testimony, are represented by the present publication, with the exception of a hiatus due to Maximilian Heine's censorship; (3) that there are no other memoirs in existence at all, Gustav Heine's assertion of his possession of some volumes of them being either false or mistaken. We shall only add, having no space to enter into discussion, that Herr Engel's arguments on the last point do not carry full conviction to our mind, and that we are unable to reconcile the present quite harmless fragment with the author's description of the "second" memoirs to Madame Selden, who saw him writing them, as a general vengeance on his enemies. It is fair to Herr Engel to mention his admission that there is no absolute sign of completion at the end of the existing manuscript, and that Maximilian Heine, who is known to have destroyed part, may have destroyed another and a greater part. So the matter stands, and so for our part we are content to let it stand.

The *disjecta membra* of the present book must not be examined in the hope of discovering among them any masterpiece, or even any distinct finished piece of work of characteristic excellence. The nearest approach to such a thing is the conclusion of the new memoirs, where the poet's love for Josepha, daughter of an executioner and niece of a witch, is described as no one but Heine could possibly have described it. The history of the witch and her practices is in the wildest and (in a sense of the word which Mr. Carlyle introduced in English) bluest Heinesque humour. The following scene—where the grandfather-executioner buries his sword, which had accomplished one hundred acts of duty, and had thus, according to tradition, acquired supernatural properties dangerous to the possessor—is very nearly Heine at his best. The old executioner has assembled "more than a dozen friends, nearly all very old men with grey or bald heads, each with the sword of justice under his long red cloak." They spend the day, and at night the household are all sent forth on different pretexts, the dog is chained up and his kennel covered with a horsecloth, a great provision of wine is set on the stone garden table under the oak trees standing crescent-wise, and Josepha is sent to bed. Of course she watches:—

"The strange men, with her grandfather at their head, came solemnly forward two by two and sat in half circle on high blocks of wood round the stone table, where pitch-pine torches in iron candlesticks were kindled, and shone in right fearsome fashion on the steadfast faces as hard as stone. They sat long silent, or rather muttering to themselves, perhaps praying. Then the grandfather poured the great silver goblet full of wine, and each man drank, filling the goblet forthwith and placing it before his neighbour; moreover, after each draught they shook their hands in homely wise. At last the grandfather made a speech, of which Josepha could hear but little and understood nothing, but which seemed to deal with sad matters. For great tears fell from the old man's eyes, and also the other old men began to weep bitterly. And this was a terrible sight, for these folk had seemed as hard and weather-beaten as the grey figures of stone at a church door: yet now tears poured from the fixed stony eyeballs and they sobbed like children. So sadly did the moon glance out of her cloud-veils in the starless sky that the little watcher felt her heart near to break with

pity. And especially was she moved by the sorrow of one shrunken old man, who wept more freely than the others, and wailed so loud that she could even hear some of his words. He cried without ceasing, 'O God, O God, misfortune endures so long that the soul of man cannot bear it longer. O God, thou art unjust: yea! unjust.' Nor save with great trouble could his fellows bring him to silence. Then at last the assembly rose from their seats and flung off their red cloaks, and, each holding his sword of justice under his arm, they went two and two to the further side of a tree, where an iron spade stood ready. And with this spade one of them in short space dug a deep grave. At this came Josepha's grandfather forward, who had not cast off his red mantle like the rest, and he drew forth from it a white bundle. It was very small of compass, but in length it was over a Brabant ell and it was covered with a sheet. He laid it carefully in the open grave, and with utmost speed filled the grave up."

The early pages of the memoir (there are a hundred or so in all and those not very full) contain reminiscences of uncles and other relations much in the style of those scattered about the other works, together with the usual digressions into criticism, and indeed into everything. The description of the French alexandrine is characteristic enough, but it is unluckily characteristic of a side of the poet's humour rather disproportionately represented in these unrevised and miscellaneous pages. A fragment of verse at p. 300 might make M. J. K. Huysmans feel qualmish, even if it had been written by his revered master M. Émile Zola.

The truer and better Heine, however—not in the least afraid of a Rabelaisian jest, but using it in moderation, and not as an end in itself—appears often enough both in the memoirs and in the collected fragments and variants that follow. Here are some "echtheinesche Wendungen," as Herr Engel not unhappily describes one of them, taken and translated almost at random from different parts of the book. From the preface to the memoirs:—

"The veil [in the following pages] drops from the soul, and thou canst regard her in her beautiful nakedness. There are no blemishes, there are only wounds."

From the memoirs themselves:—

"Here stood, too, a great green poodle in porcelain, hollow within. A piece was broken off his hinder parts, and the cat appeared to have a great respect for this work of Chinese or Japanese art. She made before it all sorts of devout cat-curtsies, and probably held it for a divine being. Cats are so superstitious."

From the Heligoland letters of 1830:—

"When I was presented to the governor here, and this stick of an Englishman stood motionless for several minutes without speaking a word, I could not help being tempted to look at him from behind and see whether they had forgotten to wind up the machine."

But, as always with Heine, there is no end to citations when they are once begun, and the fragments wrenched from the context in which they occur hardly give the true Heinesque note of sudden contrast. Only let us indicate the most charming song on p. 299, in which German sentiment and French *gauloiserie* (though the latter will, it is to be feared, shock Mrs. Grundy) are exquisitely married. In the whole passage, too, as to Josepha and her kin the peculiar faculty which Heine possessed of writing what reads like a dream may be noted. It ought to be needless to say that this faculty

is not at all the same as that of writing dreamily, which is common enough and not extraordinarily difficult or desirable, nor as that of avowedly describing dreams. The characteristics of Heine's writing when he is in this vein are those of dreams themselves—the constant abrupt turns of incident and thought, the coherent incoherence of the narrative, the extraordinary incidents and images which are related quite naturally, and without any sign of surprise on the author's part or expectation of surprise on the reader's, the vague lunar atmosphere which is thrown over everything.

These are the things one looks for in this incomparable poet and prose writer, and they are found here in fair measure, though (as in the circumstances was inevitable) not altogether fairly or favourably displayed. There is said to be in the triforium of Westminster Abbey a heap of terra-cotta fragments, once parts of Renaissance ornament of the best time and workmanship. This volume is something of the same sort, though the heap has undergone a certain sifting and classification. The impression of such things is always rather melancholy.

#### NOVELS OF THE WEEK.

*Tommy Upmore.* By R. D. Blackmore. 2 vols. (Sampson Low & Co.)

*The Man She Cared For.* By F. W. Robinson. 3 vols. (Hurst & Blackett.)

*The Violinist of the Quartier Latin.* By G. Curzon. 3 vols. (Sampson Low & Co.)

*Geoffrey Helstone.* By Georgiana M. Craik. 3 vols. (Bentley & Son.)

WHAT purpose, either artistic or instructive, can be served by a story whose hero is afflicted from his childhood with a propensity to rise into the air at inopportune moments, it is hard to imagine; nor does it become easier when we find this odd narrative blended in about equal proportions with what appear to be the rough drafts of articles for an "anti-Radical" evening paper. Intimately, indeed, are they blended. The hero of 'Tommy Upmore' is the son of a soap-boiler who has become converted from Radicalism in consequence of losing his hat at a meeting. He receives an excellent education; makes, through his remarkable faculty mentioned above, the acquaintance of a county family; and finally gets elected to Parliament just in time to decide, by a supreme manifestation of his powers—for he flies up to the roof of the House and waves the Union Jack—a "critical division, which should split up England." It is just possible that the whole thing may be an elaborate skit upon some modern political literature; but we incline to think that Mr. Blackmore is in earnest, even when he talks about the "unmeasurable apogee of Radical brains," oddly as such a phrase comes from a writer who girds at "the journals" for calling a race "the Inter-University Contest." It is needless to say that in spite of the absurdities of the book there are some good bits in it. We may note especially the account of how Mr. Upmore senior "played" with melted tallow on a Radical mob, and a chapter about the extraction of a fossil skeleton from a sea-cave. Both these are in Mr. Blackmore's best manner; but the

book as a whole will hardly add to his reputation.

Mr. Robinson has the art of making a good deal out of a little, which is, perhaps, the most serviceable quality a novelist could possess. His plots are well considered and well regulated, erring neither by over-complication nor by meagreness. Nothing less could be expected of a practised hand; but the ability to make good use of one's materials, whatever they may be, is better than the best of plots without such ability. In 'The Man She Cared For' the plot is not very strong, and is certainly not new; but the interest accumulates as the story proceeds, until the reader is fairly enlisted in the task of unravelling it. No doubt some of Mr. Robinson's friends would like to see a little more freshness in his characters and in his mode of treating them. The criminal refined, the beggar set on horseback and riding straight to Paradise, the villain repentant and heaping beatitudes on his virtuous contrasts, are all thoroughly in the manner of one of the most optimistic writers of fiction. They serve to make up a genuinely pleasant tale, even if they are improbable in their nature and a trifle garish in their brightness. The present story is not amongst the best that its author has produced, nor amongst the most interesting, but it contains some passages and some delineations of character which may compare with his most successful work. Lord Redclove and his nephew are cases in point, and the Birmingham democrat, Dan Over-down, is a highly creditable study.

The violinist of the Quartier Latin only appears in two or three chapters of the story to which he lends his title; but he assumes various other characters and disguises in the course of the three volumes, and is unquestionably the hero—or the heroine—of this more than Quartier Latin melodrama. Many of its scenes are enacted in marble halls and perfumed salons, whilst its characters include a Russian prince, a German duke, an English baronet, an ambassador, a "Governor of the Straits Settlement," and sundry officers holding Her Majesty's commission. One of the last, after duly selling out, palms off his daughter on the doting baronet, hurls her lover over a cliff, murders his enemy on a raft on the high seas, turns pirate and burglar, and finally shoots his daughter. The other distinguished persons behave fairly well; but there are plenty of villains to assist the "retired captain in the 17th Lancers," and the result of their co-operation is a terrible structure of crime and calamity, amply justifying the author's anathema upon "that bubble of creation, man—as he fulfils the days of his brief existence, and then disappears into vacancy, achieving the maximum of evil in the minimum of time." It is probable enough that this tale may interest some people, for the agony is "well piled up." The style, too, is impressive in its way. The words are mostly long; the phrases are often majestic in intention. When a gentleman thinks of sending his niece to the seaside he "turns his steps to the south coast, to look for a suitable domicile for Mrs. St. Clair and her charge." He consults a physician on "the nature of her delicacy," and the man of science, perceiving that she must soon be carried off by consumption,

delivers his "fiat" to that effect. The author's knowledge of human nature is equal to his (or her) knowledge of English style; and both are rather peculiar.

'Geoffrey Helstone' is pleasant. It is not without faults, and, like Miss Craik's former novels, it is not what is called a powerful book; but the story runs along smoothly, and gives one in one's unreasoning moments the idea that it might have been written all at one sitting. It has something like the charm of Mrs. Oliphant's books, which so often seem as if they were merely the record of the talk of an agreeable woman. A love story broken off and resumed after twenty years presents almost insurmountable difficulties. It is hardly possible to make the characters seem to be the same people and yet to be twenty years older; and it is not easy to make it look natural for circumstances to bring the people together again. The hero twenty years afterwards is not so satisfactory as the heroine in 'Geoffrey Helstone.' Indeed, the women are all well drawn, while the men are commonplace, except the hero's friend, who in the early days likes all women so much that he cannot think of marrying any one in particular, and who after the twenty years marries the hero's daughter. His courtship is told with a clever perception and something which, if it falls short of humour and pathos, yet has a suggestion of both. The main story in its earlier part is, however, the best thing in the book. It is a charming passage in the idyllic style, only spoilt for some readers by the author's odd remarks about fishing. She sends the hero to fish for a month on the Trent, where he catches trout by the "handful," and at one time whips the water and at another takes "his position" and baits his line. A little wise vagueness about details was desirable. 'Geoffrey Helstone' is a not very common instance of a really interesting story which is absolutely pure and refined without any suspicion of exaggerated sensibility.

#### BOOKS OF TRAVEL.

MISS GORDON CUMMING'S power of word-painting is very considerable. In *Granite Crags* (Blackwood & Sons) the amount of it is, perhaps, almost out of proportion to the comparatively limited area and the consequent sameness in character of the scenery described, and the images occasionally appear a little forced; still, the careful as well as eloquent description of the character of every part of the valley, the wonderful grandeur and diversity of form in cliffs and peaks and waterfalls, and their varying aspect in morning and evening, in spring and summer, in flood and drought, forms a vivid and no doubt accurate picture, very different in value from the impressions of a passing tourist. Miss Gordon Cumming went up from San Francisco in spring, intending to "do" the valley in ordinary tourist fashion on her way from Tahiti to Hawaii; but she was so entranced by its beauty that, having "wandered far enough over the wide world to know a unique glory when I am blessed with the sight of one," she wisely determined to remain, and ended by passing the summer there. Everything smiled on her: the public arrangements for travellers are excellent; the hotel accommodation is simple, but good; the tourists and other temporary residents are courteous and sympathetic; and, besides, the extent of the valley is such that solitude is easily attainable, and the quiet nook which she appropriated and looked on as her own is only



one of ten thousand of equal beauty. In short, the only drawbacks to complete enjoyment are the wretched "blending of millinery and romance" in the titles given to the various waterfalls, and the rattlesnakes. But the granite peaks in their savage wildness have not for her the charm of the peaks of Tahiti, and even the pines, in their beauty and unrivalled grandeur, do not in her mind equal the deodars of the Himalaya. And yet the pine forests have the unusual charm that they "are singularly open—no sombre gloom about them. Nowhere are the pines so crowded as to lose their individuality, even when they are most richly massed. Each solemn pyramid rises distinctly, preserving its own dignity, and allowing the sunlight to play freely on the flowers and mosses which carpet the ground below." Her illustrative descriptions enable the reader to realize, as he has probably never done before, the enormous scale of the giant sequoias. Bigness, indeed, is, she finds, the key note of everything Californian; and she gives us some wonderful measurements of big carrots, cucumbers, &c., imparted to her—we hope in good faith—by a "cheery party of Californians." She does not give her authority for the more startling statement that the Grand Cañon of the Colorado "descends 16,000 feet within a very short distance." The Highland farmer who so often has to cut his oats green in October may well, as she says, ponder wistfully her account of the marvellous fertility of these regions, though as to wheat it is exceeded in our own North American territories. (By the way, if the Californian oranges are all that she and others describe them to be, the importation she mentions of oranges from Tahiti to San Francisco sounds like bringing coals to Newcastle.) Her present book shows that the writer can rough it bravely when occasion requires, and her pages are further diversified by good stories of early Californian days, of diggers, cowboys, and other "pioneers of civilization," as well as by some terrible ones of the treatment of the Indians not only by private individuals, but by official authority.

Its somewhat whimsical title need not deter any one from reading Mr. A. W. Stirling's *The Never Never Land: a Ride in North Queensland* (Sampson Low & Co.). This name for the remoter parts of Queensland has been in use since the times of the earliest settlement, and was derived from the aborigines, who, in reply to the inquiries of the settlers, replied that the "Never Never" had seen it. Mr. Stirling "knocked about" for some months in search of an investment, and in doing so encountered some phases of colonial life not usually narrated in more serious books. He seems to have had the luck to pick up several companions who were addicted to euchre, poker, and brandy, one of whom gave him the sound advice as to investments which he cordially commends, "Wait until you have a good hand and then go nap." Our author's experiences are recorded in a lively, agreeable manner, and the book will repay perusal, as in it will be found graphic descriptions of the miseries of "Cobb's coaches," and of the company sometimes to be met with in them. The writer is usually amusing and occasionally serious. His knowledge of squatting and of bush life was obtained chiefly at Hughenden, the owner of which station, he tells us, was once owner of the well-known manor of that name in Buckinghamshire, now occupied by another Australian settler.

THE journey recorded in *Across the Pampas and the Andes*, by Robert Crawford, with map and illustrations (Longmans & Co.), was performed in the year 1871, Mr. Crawford being chief engineer and leader of an expedition appointed to survey a line of railway across the South American continent, from Buenos Ayres to Chile. So long a delay in publication necessarily detracts from the interest attaching to a journey of the kind; for, although the writer adds an occasional note containing more recent

information than the text, the circumstances of the country have altered materially since he wrote, the hordes of Indians who used periodically to sweep over the country through which he passed being now almost all driven beyond the Rio Negro, several degrees to the southward. They were, however, a serious impediment to travelling when Mr. Crawford's journey was made, necessitating a considerable military escort, the efficiency of which was often worse than doubtful, for a large proportion of the soldiers were themselves Indian prisoners, with weapons of the most inefficient kind, and sometimes destitute even of ammunition. Another serious difficulty was the want of water, for the neighbourhood of Indians sometimes made it necessary to avoid the wells. Various other difficulties, arising from the jealousy of the provincial authorities or the perversity of muleteers, had to be overcome by firmness or diplomacy. The mules, though obstinate, were perhaps more reasonable than their owners, for the author relates more than one curious instance where the animal, having suffered through its own wilfulness, became at once almost ostentatiously penitent and amenable to guidance. Mr. Crawford tells his story pleasantly, though it is impossible to say that he tells us much that is new about the Pampas, and his style betrays a certain fluency which might lead him dangerously astray if indulged. In his appendix there is some information, serviceable to those who may be in search of it, on the present condition of the Argentine railways, and on the mountain passes leading from the Pampas into Chile. He suggests that wonderful results would ensue, if "a master-mind could realize the position of affairs," from the construction of a railway across the continent, following approximately the line of the Rio Negro and crossing the Andes at the low level of 2756 ft. above the sea, near the great lake Nahuel-huapi, which he pictures as the future seat of prosperous colonies; but we must leave something for those who come after us.

#### OUR LIBRARY TABLE.

MESSRS. BLACKWOOD send us a very pretty volume, in the "get up" of which the influence of the "Parchment Library" is obvious,—*Three Hundred English Sonnets*, chosen and edited by Mr. D. M. Main. It is, on the whole, a pleasing collection. The earlier part of the volume is delightful, but when Mr. Main gets to modern times he is by no means critical. Dean Alford, Rev. R. S. Hawker, Rev. I. Williams, Father Faber, Mr. John Forster, and others represented here were notable people in their way, but among them they did not write a really good sonnet.—Another pretty volume is a second and enlarged edition of Mr. Waddington's agreeable collection of *Sonnets by Living Writers* (Bell & Sons).—We have also received from Messrs. Kent a neat edition of the *Dramatic Works of Sheridan and Goldsmith*, to which are added Goldsmith's poems. They form a portion of the "Miniature Library," which has been deservedly popular.

THE Tercentenary Festival at Edinburgh is naturally producing a literature of its own. Three volumes lie before us. *The University of Edinburgh* (Edinburgh, Douglas) is a reprint of a concise sketch of the history of the University by the late Principal Lee. *Viri Illustres Acad. Jacob. Sext.* (Edinburgh, Pentland) is a list of the distinguished alumni of the University, enlivened by verses which prove that Mr. Lang has his followers in Edinburgh as well as in Oxford. *Our Towns College*, by Mr. J. Harrison (Blackwood & Sons), is an interesting account of the early days of the University.

A TASTEFUL little volume, sent to us by Mr. Fisher Unwin, is *John Wiclif, Patriot and Reformer*, by Dr. Buddensieg. The learned doctor's English is rather cumbrous; still, his sketch of Wycliffe may be read with interest.

MR. BROWN, of Princes Street, Edinburgh,

has reproduced from the edition of 1825 Robert Chambers's *Illustrations of the Author of Waverley*. These notices and anecdotes of real characters, scenes, and incidents supposed to be described in his works were to a great extent superseded by the delightful notes Sir Walter appended to the collected edition of his novels. Still the lover of Scott will be pleased to possess this volume.

THE most recent addition to the series of Mr. Burroughs's books of nature, animal life, and literature is *Wake-robin* (Edinburgh, Douglas). It is almost entirely devoted to birds, and has the merit of bearing on the face of it the impression of having been drawn from the writer's own observation. Mr. Burroughs's style is open to a charge of sameness. The kind of humour that he affects becomes mechanical by constant repetition. The chapter on birds' nests contains some of the most interesting facts that he has noted. It is not his object to teach, but it would certainly add to the interest of his books if he were more suggestive in grouping his observations.

WE have received from Messrs. Rivingtons the *Annual Register* for 1883. The 'Annual Register' improves year by year, and becomes a more and more valuable record of the passing politics, English and foreign, of the day. We notice that the name of Lord Edmond Fitzmaurice is misspelt throughout; at p. 5 Mr. Finlay, who had no seat, is said to have lost "his" seat, for the seat; at p. 60 there is a blunder in the middle paragraph; at p. 165 Mr. Firth is metamorphosed into the almost inevitable "Frith"; and at p. 277 it is stated that "the long-pending commercial treaty with England [Spain], of which the principal points were recapitulated last year, was concluded." This is not the case. What was signed was not the treaty named in 1882, but a mere protocol as to its intended basis, and of this protocol, which has not been sanctioned by the Cortes, nothing whatever has come. A little detail on this subject would have been more valuable to future readers than the bald and inaccurate statement given.

THE new number of *Hermathena* is largely taken up by a controversy between Prof. Tyrrell and Prof. Sayce about Prof. Sayce's knowledge of Greek. Prof. Mahaffy also joins in the fray. It is to be regretted that so much personal feeling has been imported into the dispute. There are two articles on Mr. Margoliouth's 'Studia Scenica' and 'Agamemno,' which tend to confirm the view which we felt obliged to take of the young Oxford scholar's performances. Mr. Palmer's 'Plautine Emendations,' Mr. Allman's studies on the history of Greek geometry, and Prof. Abbott's description of a palimpsest uncial, which Mr. Mahaffy borrowed from the Blenheim Library, and which is now in the British Museum, and takes its place as Wg. among the recognized MSS. of the New Testament, are excellent articles.

WE have on our table *Spanish and Portuguese South America during the Colonial Period*, 2 vols., by R. G. Watson (Trübner).—*Rambles in Alpine Lands*, by Col. G. B. Malletson (Allen & Co.).—*Spanish Ways and By-Ways*, by W. H. Downes (Trübner).—*General Gordon*, by G. R. Emerson (Ward & Lock).—*Diary of an Idle Woman in Spain*, 2 vols., by F. Elliot (White).—*The Hero of Xenophon*, edited with Notes by R. Shindler (Sonnenschein).—*Hostilities without Declaration of War from 1700 to 1870*, by Col. J. F. Maurice (Clowes & Sons).—*Manual of Financial, Railway, Agricultural, and other Statistics*, by C. Eason, M.A. (Simpkin).—*Aileen Aroon*, by G. Stables, M.D. (Partridge).—*Grandmother's Diamond Ring*, by Mrs. M. Douglas (Allen & Co.).—*Mabel's Fault*, by Emily Foster (Dean).—*Tentative Poems*, by C. F. J. N. Stott (Warminster, Bennett & Co.).—*A Circle of Song* (Cambridge, Palmer).—*The Bird's Nest and other Songs*, edited by Mrs. C.

Brook (See ey),—*The Church Sunday School Magazine*, Vol. XIX. (C.E.S.S.I.)—*A Critical Bibliography of the Greek New Testament as published in America*, by I. H. Hall (Philadelphia, Pickwick & Co.),—and *A Manual for Advent*, by F. C. Woodhouse (Wells Gardner). Among New Editions we have *Kant's Critique of Practical Reason*, translated by T. K. Abbott (Longmans),—*Personality in Metaphysics and Positive Philosophy*, by the Rev. A. W. Momerie (Blackwood),—*The Origin of Evil, Sermons*, by the Rev. A. W. Momerie (Blackwood),—*Day after Day*, by A. T. C. (S.P.C.K.),—*Hodson of Hodson's Horse*, by G. R. Hodson (Kegan Paul),—*The Poet at the Breakfast Table*, 2 vols., by O. W. Holmes (Edinburgh, Douglas),—and *Grimm's Household Stories* (Routledge).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Bible Folk-lore, a Study in Comparative Mythology, by Author of 'Rabbi Je-hus', cr. 8vo. 10 6 cl.  
 Cardile (Rev. W.), Brief Sketch of Thirty-Eight Years' Mission Life in Jamaica, by One of his Sons, 12mo. 3 6 cl.  
 Homiletical Library, edited by Rev. Canon Spence and Rev. J. S. Exell, Vol. 4, cr. 8vo. 7 6 cl.  
 Newby (Rev. J. R.), The Adventures, Conversion, and African Labours of, cr. 8vo. 2 6 cl.  
 Notes of Catechisms, chiefly Doctrinal and Moral, compiled by a London Vicar, cr. 8vo. 3 6 cl.  
 Preacher's Homiletical Commentary on Prophecies of Isaiah, by R. A. Bertram, Vol. 1, 8vo. 9 6 cl.  
 Ryle's (Right Rev. J. C.) Principles for Churchmen, 7 6 cl.  
 Scrivener's (F. H. A.) Authorized Edition of the English Bible (1811), its Subsequent Reprints and Modern Representations, cr. 8vo. 7 6 cl.  
 Sermons for Church's Year, edited by Rev. W. Benham: Vol. 1, Advent to Trinity, 8vo. 6 6 cl.  
 Swing's (D.) Sermons, cr. 8vo. 3 6 cl.  
 Weyland's (J. M.) These Fifty Years, being the Jubilee Volume of the London City Mission, cr. 8vo. 3 6 cl.  
 Wiclif (J.), Patriot and Reformer, Life and Writings, by R. Buddensieg, 18mo. 2 1 parchment.

## Fine Art.

Conway's (W. M.) The Woodcutters of the Netherlands in the Fifteenth Century, 8vo. 10 6 cl.  
 Little's (J. S.) What is Art? cr. 8vo. 3 6 cl.

## Poetry and the Drama.

Sheridan and Goldsmith's Dramatic Works, with Goldsmith's Poems, 32mo. 2 6 cl.

## History and Biography.

Fry (E.), by Mrs. E. R. Pitman, cr. 8vo. 3 6 (Eminent Women Series.)  
 Gardiner's (S. R.) History of England, Vol. 10, cr. 8vo. 6 6 cl.  
 Irving (H.) in England and America, 1838-44, by F. Daly, cr. 8vo. 6 6 cl.  
 Moore (G.), Merchant and Philanthropist, by S. Smiles, cheaper edition, cr. 8vo. 2 6 cl.

## Geography and Travel.

Allbut's (R.) Tourist's Handbook to Switzerland, 12mo. 3 6 cl.  
 Grey's (R.) In Sunny Switzerland, cr. 8vo. 5 6 cl.

## Philology.

Eicke's (K. M.) First Lessons in Latin, 12mo. 2 6 cl.

## Science.

Bennett's (G. M.) The Art of the Bone-Setter, cr. 8vo. 3 6 cl.  
 Herman's (R.) The Creator's Wonders in Living Nature, translated by J. Minshull, roy. 8vo. 7 6 cl.  
 Herman's (Dr.) God's Glorious Creation, translated by J. Minshull, roy. 8vo. 7 6 cl.  
 Johnson's (A. C.) Brief and Simple Methods of finding the Latitude and Longitude by Single or Double Altitudes, roy. 8vo. 2 6 cl.  
 Johnson's (G.) On the Various Modes of testing for Albumen and Sugar in the Urine, cr. 8vo. 2 6 cl.  
 Jones's (H. M.) Practical Manual of Diseases of Women, 7 6 cl.  
 Lupton's (S.) Numerical Tables and Constants in Elementary Science, 12mo. 2 6 cl.  
 Roberts's (R. A.) Collection of Examples on the Analytic Geometry of Plane Conics, cr. 8vo. 5 6 cl.  
 Whymper's (F.) Fisheries of the World, Record of Fisheries Exhibition, 1883, roy. 8vo. 9 6 cl.

## General Literature.

Beaconsfield (Lord) On the Constitution, 16mo. 2 6 bds.  
 Brewer's (Rev. E. C.) Authors and their Works, with Dates, Appendices to the 'Reader's Handbook', cr. 8vo. 2 6 cl.  
 Collins's (M.) Who is the Heir? 12mo. 2 6 bds.  
 Crawford's (F. M.) A Roman Singer, 2 vols. cr. 8vo. 12 6 cl.  
 Cunningham's (W.) Christian Opinion on Usury, cr. 8vo. 2 6 cl.  
 Doreen's (D.) Doreen, a Tale of the Nineteenth Century, cr. 8vo. 10 6 cl.  
 Irving's (W.) Christmas and other Sketches, 12mo. 2 6 cl.  
 Johnston's (Rev. J.) Abstract and Analysis of Report of Indian Education Commission, with Notes, cr. 8vo. 6 6 cl.  
 Kerr's (A. W.) History of Banking in Scotland, 8vo. 7 6 cl.  
 McCarthy's (J.) The Comet of a Season, 12mo. 2 6 bds.  
 Marryat's (J.) Under the Lilacs and Roses, 3 vols. 3 6 cl.  
 Murray's (D. C.) Joseph's Coat, 12mo. 2 6 bds.  
 O'Brien's (Mrs. M. L.) Ill-Won Peenages, or an Unhallowed Union, cr. 8vo. 6 6 cl.  
 Phillips's (Mrs. A.) Man Proposes, a Novel, 3 vols. 3 6 cl.  
 Poe's (E. A.) Tales and Poems, with Biographical Essay by J. H. Ingram, 4 vols. cr. 8vo. 30 6 cl.  
 Rae's (J.) Contemporary Socialism, cr. 8vo. 7 6 cl.  
 Robinson's (F. W.) Poor Humanity, cr. 8vo. 2 6 bds.  
 Rutherford's (S.) Select Letters of, 32mo. 2 6 cl.  
 Sergeant's (Capt. W. C. E.) Complete Guide to Company Drill, 12mo. 2 6 cl.  
 Sinclair's (T.) Goddess Fortune, 3 vols. cr. 8vo. 3 6 cl.

Statham's (F. R.) Free Thought and True Thought, 6 6 cl.  
 Sumner's (W. G.) What Social Classes owe to Each Other, 12mo. 3 6 cl.  
 Vernateken's (T.) In the Land of Marvels, Folk-Tales from Austria and Bohemia, Preface by Johnson, cr. 8vo. 5 6 cl.

## FOREIGN.

## Theology.

Handbuch der Theologischen Wissenschaften, hrg. v. O. Zöckler, Division 6, 6m. 50.  
 Lacordaire, Sermons, Vol. 1, 3fr. 75.  
 Lagrange (F.): Vie de Mgr. Dupanloup, Vol. 3, 7fr. 50.  
 Lavigerie (Cardinal): Œuvres Choies, 15fr.

## Fine Art.

Bulletin des Beaux-Arts, Vol. 1, 30fr.  
 D'Avessues (Prise): La Décoration Arabe, Part 5, 15fr.

## Philosophy.

Reich (E.): Die Geschichte der Seele, 10m.

## History.

Meyer (M.): Geschichte der Preussischen Handwerkerpolitik, 12m.

## Philology.

Foerster (W.) u. Koschwitz (E.): Altfranzösisches Übungsbuch, Part 1, 3m.

## General Literature.

Daudet (A.): Sapho, 3fr. 50.  
 Girardin (J.): Sans Cœur, 2fr.  
 Jussierand (J.): La Vie Nomade et les Routes d'Angleterre au XIV. Siècle, 3fr. 50.  
 Ohnet (G.): Lise Fleuron, 3fr. 50.

## SONNET TO LEIGH HUNT.

On hearing that *Homeromerg Lyne Gool* is to be converted into a Playground for Children.

DEAR freedom-loving poet, who here wrote

'Mid prison-bars 'Descent of Liberty'

And larger part of 'Story Kimini,'

Beguiling saddest thoughts by taking note

Of winged fancies that unshackled float

Within a brain, a heart, a memory

Like thine, to bring consoling ministry

Akin to music from the wood-bird's throat,

Thy ever-hopeful spirit may rejoice!

The prison-bars are gone; the walls remain,

But only to enclose the merry voice

And active sports of childhood; now no chain

Save daisy-chain, or link of hand-in-hand,

While dance and play the happy little band.

MARY COWDEN-CLARKE.

## THE DESTRUCTION OF BYRON'S MEMOIRS.

LAST year Mr. Jefferson published, in a letter addressed to the *Athenæum*, a memorandum in Mrs. Leigh's handwriting which told for the first time the true story of the destruction of her brother's memoirs. The following letters, which confirm Mrs. Leigh's account, will probably be read with interest:—

Mrs. W. Horton to the Hon. Mrs. Leigh.

Downing Street: 6 o'clock, 17 May, 1824.

DEAR AUGUSTA,—I send an express over to Lady Byron to tell her that the Memoirs have been destroyed, and I shall go over to breakfast with her on Wednesday.

To the Hon. Mrs. Leigh.

Rauisgate, June 1st.

MY DEAREST A,—I now send you the letter for Murray, and also a copy of mine to Mr. W. Horton. It is perhaps as well that the proposition for placing the 1,000l. in the hands of him and Hobhouse is not to be carried into effect, as you differ from the latter on some points. Dr. L.—thinks the business may be settled more satisfactorily in another way, with a view to which the note to Murray is written. —With respect to the letter to Mr. W. Horton, you may wonder that I harp so much upon the MSS. not being burnt by my decision, but the reason is that he has repeatedly thrown all the responsibility on me, and I apprehend has admitted it to others. Now the fact is that I do concur *now* in the expediency and propriety of the destruction, but had the question been *then* submitted to me, they certainly would not have been consumed by my decision. It is therefore perhaps well it was not, and of this I feel very sure, that you did what you believed consistent with my wishes. Tho' of course it was not from consideration for me, but for your Brother's memory, that you were primarily influenced. That being the case, why am I to sanction this falsehood? —I hope that the reason I have suggested for the determination of the B. family will be agreeable to your feelings, as exonerating us from the painful necessity of stamping disgrace on the Memoirs.

You are very good to believe me incapable of inconsistency, for conscious as I am of having been consistent even in the most careless expression of my sentiments as well as in more official communications, I am perfectly aware that from my deficiency of power to explain, and from the misapprehensions of others, I must have appeared at times to be ac-

tuated by contradictory opinions. Never was a poor wretch so represented and misrepresented in all the events of this life, and want of physical energy has compelled me to submit to what only seemed to injure myself! However, so far as you are concerned, I have had opportunities enough of returning your charitable construction, for your conduct would have been strange indeed, had it been such as it has often been described to me by persons you cannot conjecture.

You must excuse the parcel, for I thought it the most direct way of sending the contents. I am gaining ground a little. I shall remember your direction for the Iceland Moss, which really seems a good thing. What "mysteries" can have been made to you about my complaints, I don't know. It would not do for male ears to say that I am subject to that very prevalent infirmity, and most tedious to cure.....; but you have probably known many such cases, in which the Patient could scarcely move, eat, or use mental exertion without "pre-exciting" the complaint, and it is always accompanied by a morbid state of stomach,—most difficult to manage. The sea, by giving me air and the gentlest exercise, seems to answer best, and I have therefore thought it not too extravagant to hire a beautiful Yacht for the next two months from July 1st—that I may have protection from the casualties of the weather, and be enabled to live more at sea. If I should land at Brighton, amongst other places on the coast, I should like to see Emily, and wish much that I had a prospect of meeting you there, which would alone induce me to go.—Believe me, in spite of our mutual inconsistencies,—Ever yours affectionately,

A. I. N. B.

The point that throws doubt upon Murray's claim is—the money having been repaid by Moore. Murray ought to have flung it away rather than have kept possession.

I understood some time ago that Mr. W. Horton would lend you the 1,000l.; but pray, if you have any delicacy about accepting his offer, prefer me.

You would much oblige me by forwarding not only the enclosed to Murray—but the letter to Dr. L.—without delay.

Wednesday Night, November.

A few more words respecting Dallas. For your kindly confidential expression of sentiments on that subject as well as my regard for all parties calls upon me to clear what I believe a mistake into which both you and Lady B. have fallen. 'The Recollections' published in England was entirely unknown to G. B. The publication which he sanctioned (negatively at least) was printed in Paris, and was composed of the original letters, which are not, as I understand, considered to contain any matter prejudicial to their author, and Lord B. ought to be acquitted, not only of participating in the Preface, but of knowing *any part* of the contents of the Book. Mary B. (who when she wrote to me had scarcely seen it en passant) has naturally fallen into the mistake of supposing that the rest of the English book was merely those original letters to which her husband's affidavit referred. I will clear this up as soon as I feel equal to write more about it to her. In the mean time let me beg you to suspend an opinion which you will probably find to be very unjust. I shall of course say nothing to M. B. of your communication to me, but make the enquiry for my own satisfaction. Indeed, I am very anxious to know how far advantage has been taken of G. B.'s absence. I told him, before he went, that I feared it would be so, from some party or another, if he had not taken some precautionary measures. His only error, I believe, has been a very characteristic one, the absence of suspicion.

Ever, dearest A., yours very affectionately,

A. I. N. B.

To Mr. Wilmot Horton.

(Rough copy.)

St. James's Palace, March 2, 1825.

MY DEAR WILMOT,—You express a wish that I should repeat that it is my very decided opinion first that the money which passed between Mr. Moore and Mr. Murray for the MSS. of the Memoirs should be made good to the parties. I must ever regret that you could for a moment ever so misinterpret any expression of mine as to make this necessary, as I should scarcely think any body possessed of honorable feelings could be of a contrary way of thinking and feeling.

With regard to the manner for payment as alluded to in your letter of yesterday, I beg that you and Lady Byron will determine upon which you think best,—only begging it may be very distinctly understood that I did NOT, *directly or indirectly*, ever propose or suggest that Lady Byron should pay half the money.

I am certainly obliged to you for your kind offer to advance the other half for me, and for the first time in my life regret poverty that obliges me to be so troublesome. Of course if you do this act of kindness, you will have the repayment legally ar-



ranged by the Insurance of my life, and an annuity, which pray settle thro' your "legal advisers," for I have none, thank God!—but it must all be arranged in the strictest way, and I repeat that I sincerely regret being such a very troublesome relative to you.

Let me know if this is satisfactory. I hope so, for I've nothing more to say except that I'm glad you have good accounts from Hastings—and forgot to thank you for the very kind offer of your carriage, which if ever in any particular distress for one I will accept.

Yrs. affectionately,  
AUGUSTA LEIGH.

Mr. Wilmot Horton to the Hon. Mrs. Leigh.

Thursday Morn'g.

DEAR AUGUSTA.—Your letter is entirely satisfactory, c'est tout dire.

I wanted no repetition of your expressed anxiety that this money should be paid to Murray and..... for my own satisfaction, but wished to have something in writing which would silence those persons, if necessary, who will say that you have been persuaded, contrary to their advice, to pay this money, and may say that I am the author of the decision on your part.

You observe that you scarcely think that "any person possessing honourable feelings could be of a contrary way of thinking and feeling"; but at the same time you will recollect that there must be exceptions to this opinion, as I understand from you that Mr. Hobbhouse and Mr. Kinnaird are of opinion that you ought not to pay it, or in other words, that it ought not to be paid at all. With respect to your never having directly or indirectly proposed or suggested that Lady Byron should pay any part of the money, I can conclusively testify to the accuracy of that disclaimer.

To the Hon. Mrs. Leigh, St. James's Palace, London.  
March 2, 1835.

MY DEAREST A.—You will, I believe, see a letter of mine, which I resolved to write with a determination, if possible, to get rid of the Moore and Murray question, and at the same time to satisfy that feeling of justice which requires that the payment of the 2,000*l.* should come from the members of the Byron family. I need not say more about it, for, on reading the papers, you will perceive what have been my objects, and, tho' I felt certain of your acquiescence, I have left your course entirely open.

My father's danger has seemed for some days less imminent, but there is not one hour's security. Except growing thinner, I am not the worse, and my local complaints are better. On looking over some papers, I have found certain receipts of B.'s left in my hands, and conceive that one or two of them may be of consequence in the arrangement of the affairs by the executors. I will send them to you by the first safe opportunity.

Ever yours affectionately, A. I. N. B.

To Mr. W. Horton.

Ramsgate, June 1st, 1835.

DEAR MR. W. HORTON.—As I cannot think it either right or advisable on my part to decide the still pending question between Moore and Murray, which I should do virtually by acceding to your proposition, I wrote to Dr. Lushington by yesterday's post, proposing to place my 1,000*l.* forthwith in the hands of two gentlemen to be equitably applied by them;—yourself one and Mr. Hobbhouse the other, because he was also personally concerned in the original transaction, and is considered to be interested in what is due to Lord Byron's memory.—He has also, I believe, investigated thoroughly the grounds of Murray's claim, which (however popular it may be to take Moore's part) I should feel it an injustice to Murray to prejudice, since, where the conduct of the man is to be estimated, equal consideration is due to the Tradesman and Gentleman. To Mr. Moore I have not the shadow of an obligation. To Mr. Murray I have. And the least acknowledgement I can make to the latter is *not to condemn* his cause.—I believe it would be very injurious to his character and interests.

Of my sentiments on this subject you are already in possession, as I have repeatedly stated them, and I must beg you not to confound them with those expressed by Col. Doyle in the enclosed letter, respecting the compensation to Moore. Col. Doyle admits, as you will observe, that he has not investigated all the documents illustrative of the rights of the case, and I do not acquiesce in that part of his opinion.

Nothing can be more demonstrable than that I had no responsibility in the decision of the original question respecting the destruction of the memoirs,—but if even to you that fact had not before been clearly represented, how much more liable must it be to misapprehension in a remoter circle. And I therefore still wish it to be recorded in some manner. Perhaps the present occasion may answer best.

If Dr. Lushington should not see any objection to my applying to you and Mr. Hobbhouse to accept the Trust for the 1,000*l.*, I presume you will hear from him. If I should make any declaration of my sentiments as to the suppression of the MSS., I think it would be better to assign as the chief reason for my approbation of that measure Lord Byron's anxiety to redeem the Memoirs from publication,—a fact fully proved by the previous negotiations between Moore and Murray, and avowed, as I recollect, by both. Why refer to hearsay evidence as to the nature of the contents? It is enough that the author regretted the intention of making them public, and in my opinion this is the proper ground for the Byron family to take.

Pray show this whole letter to Augusta, as writing is still an effort to me, and it will save me some repetition to her. Believe me, however uncomplaining I may seem, yet most truly obliged to you for your consideration of my feelings and opinions, and ever yours,  
A. I. B.

Mr. W. Horton to the Hon. Mrs. Leigh.

Saturday.

.....Under these circumstances it is proposed that you should place 1,000*l.* and Lady Byron 1,000*l.* in the hands of Dr. Lushington and myself to settle the business.....

Sunday.

.....Of course the object is to pay back to Moore the money he paid to Murray, and of which sum he of course is a loser. Murray has sustained no loss, and as an honourable man he could not consent to be paid twice for the same thing. He ought in strictness *never* to have received the money from Moore.....Lady Byron proposed to contribute 1,000*l.* towards it; you propose to contribute the remainder. How you are to raise the actual money is a by-question not in the slightest degree involving the principle.....

### Literary Gossip.

MR. MICHAEL DAVITT is engaged upon a book, which will be shortly completed, and which will deal with social rather than political questions, the material having been drawn from his prison experiences. It describes his prison life and embodies his views on the convict system in general.

DEAN CHURCH will not be allowed to remain for long the latest of Bacon's biographers. Prof. S. R. Gardiner is just completing his article on Bacon's political career for the 'Dictionary of National Biography,' for which Prof. Fowler, of Oxford, has already written a notice of Bacon's literary and philosophical work. It is said that Dr. Abbott is also engaged on a very important contribution to Baconian biography.

MISS GLADSTONE has written an article on the Princess Alice's letters for one of the monthly reviews.

IN the July number of the *Cornhill Magazine* will be commenced a novel by Mr. James Payn, entitled 'The Talk of the Town.'

AN arrangement has been made by the Italian Government, subject to ratification by Parliament, for the acquisition of one of the four sections of the Ashburnham Manuscripts for the sum of 23,000*l.* This is about half the amount paid for the section of these manuscripts which has been placed in the British Museum. Unfortunately our national collection has not been enriched with the Book of Hours supposed to have been illuminated for Lorenzo de' Medici; but other works which appropriately return to Italy are manuscripts illustrative of the Italian language and literature, amongst which is a series of codices of Dante. The Italian Government have not bought that portion of the Libri MSS. claimed by the French. A number of fine illuminated books in the Ashburnham collection still remain for disposal.

MESSRS. BELL are about to publish the biography of Sir Henry Cole, K.C.B. From his connexion with many public works of the greatest importance, including the establishment of penny postage, the inauguration of the Great Exhibition of 1851, the Science and Art Department, &c., the work ought to be one of interest. It was commenced under his own superintendence, and has been completed by his son and daughter.

THE Indian Institute, Oxford, will not be opened this term, as we mentioned lately. Prof. Monier Williams expected that this would have been the case, but he found on his return from India that the builder had been rather slower than he expected.

MR. MORFILL'S Ilchester Lectures on Slavonic law, delivered last year at the Taylorian Institution, Oxford, will be shortly published by Messrs. Trübner & Co.

MR. F. PITMAN will in the course of a few days publish a work for the use of reporters of all systems of shorthand, entitled 'The Reporter's Handbook and Vade Mecum,' with appendix by an experienced reporter. The work is intended to afford instructions for reporting all kinds of events. The whole of the work has been revised by Mr. T. A. Reed.

Two new novels, 'Gaythorne Hall,' by Mr. John M. Fothergill, and 'Venus's Doves,' by Miss Ida Ashworth Taylor, will shortly be published by Messrs. Hurst & Blackett.

THE International Conference of Librarians is to take place at Toronto from September 3rd to 6th. The librarians intend to spend Sunday, the 7th, at the falls of Niagara.

MR. WENTWORTH HIGGINSON has written a 'Life of Margaret Fuller Ossoli' which will be much more nearly complete than anything previously written concerning her. Mr. Higginson in his youth was personally acquainted with Margaret Fuller.

A NEW Tripos for modern and mediæval languages has been established at Cambridge University in the amended form, which excludes conversational French and German, and allows a student to specialize in English, French, or German, with their allied mediæval languages.

THE Senate of Cambridge University have removed a long-standing grievance in connexion with the Previous Examination required of all students, by sanctioning, in the case of those who prefer it, the substitution for an examination in one of the Greek Gospels of an additional classical paper, and for Paley's 'Evidences' of a paper in elementary logic.

THE June number of the new Sunday magazine, *Sunday Talk*, will contain the opening chapter of a new story by Mrs. Oliphant, entitled 'Elinor.' It will also contain, amongst other articles, an interesting account of 'Another Carlyle Shrine,' by Shirley; a paper by Prof. Nichol on 'A Broad Churchman'; and a poem by Prof. Blackie.

THE annual general meeting of the Education Society will take place on Thursday, the 29th inst., at the Memorial Hall, Farringdon Street, at 8 P.M., when the president, the Rev. H. M. Butler, will deliver his address.

AMONG the contents of the forthcoming number of the *Antiquarian Magazine* will be

an article by the Rev. H. H. Moore 'On the Characters of the Wars of the Roses.' Mr. Round continues his dissertation on 'Reeve and Port Reeve.'

THE native printers at Bishopstowe, according to information received from Natal, are now engaged in completing the setting up of the Zulu translation of 'The Pilgrim's Progress,' which Bishop Colenso, at the time of his death, left in an unfinished state.

THE return of the Malagasy envoys to their own country has been followed by the republication at Antananarivo of the *Madagascar Times*, edited by Mr. A. Tacchi, who was the principal secretary of the embassy during its visit to Europe. The well-printed little sheet shows no sign of having been brought out under difficulties.

THE author of 'John Bull et son Ile' is engaged on a new book. Meanwhile the *Bangabashi*, a Bengali newspaper of some standing, issued in Calcutta, has recently translated and published piecemeal 'John Bull and his Island' with the heading 'Letters from our London Correspondent.' It would appear that the mild Hindoo has not much to learn in connexion with cheap editing.

MR. A. BRONSON ALCOCK, the venerable mystic and author of Concord, Massachusetts, who some time ago suffered a kind of paralysis, has, to the happy surprise of his friends, recovered, and, at the age of eighty-four, is still able to assert his intention of "going out with the century with which he came into the world."

A CORRESPONDENT writes:—

"In your account of the late Dr. R. Angus Smith you have not alluded to one side of his intellectual life and work, the loving interest he took in everything relating to the history and literature of the Celtic races. He studied with eager keenness whatever could throw light on the subject, and he dealt with it not only as a scholar, but with the subtlest sympathy for the genius of the Celtic people. He has left, unfortunately, but one book as the outcome of studies which occupied the greater portion of his leisure hours, but 'Loch Etive and the Sons of Uisnach' (published anonymously, though the authorship has long been an open secret) will always be prized, by those who care for the history and traditions of the Gael, for its union of scholarship and enthusiastic insight. The penetrating and romantic charm of Celtic legend has seldom been more subtly rendered. He was ever ready to welcome the labours of other workers, however much they might conflict with his own views, and he would receive the crudest efforts of the youngest devotee of his favourite study with a quiet and gracious courtesy peculiarly his own, which endeared him singularly to all who had the privilege of knowing him."

THE facsimiles of Dr. Neubauer's forthcoming catalogue of the Hebrew MSS. in Oxford will be published in a separate form as specimens of various rabbinical writings for the use of students.

A VOLUME entitled 'Summer,' made up from the unpublished journals of Thoreau, will soon be published in America.

MR. GIBB's translation of 'The Story of Jewād' will be published in June.

MR. HENRY ALLPASS, the chief librarian at Cardiff, has been appointed librarian of the Derby Free Library.

MESSRS. BAGSTER promise a verbatim reprint of the 1530 edition of Tyndale's

translation of the Pentateuch. Dr. J. I. Mombert edits it from the copy in the Lenox Library, New York. The various readings are noted of the edition of 1534, Matthew's Bible of 1537, the Latin Bible of Stephanus of 1528, and Luther's Das Alte Testament of 1523. Subscribers' names will be received till the end of September.

READERS of Dickens may be interested to hear of the death, in his seventy-seventh year, of Charles Langheimer, on whom Dickens, in his 'American Notes,' has conferred immortality by mentioning him as an instance of the terrible effects of solitary confinement. He was generally known as "Dickens's Dutchman." Twenty-five years of his life were spent in the Eastern Penitentiary, in Philadelphia, and twenty-five years more, it is calculated, in other prisons. He came back to the penitentiary to die in what he regarded as his home. Dickens, it may be remembered, has described the manner in which he had painted his cell with the colours of the yarn with which he worked.

MR. BARCLAY SQUIRE writes:—

"It is perhaps worth pointing out that the word which Mr. Neubauer has left untranslated in his version of the German diary recently unearthed in the Bodleian obviously means 'tortoise.' The original *grotte*, or *krotte*, denoting any crawling animal, and commonly a toad, now only occurs as a compound, its most familiar form being *Schildkröte*, i. e., tortoise, or crawling animal with a shell."

## SCIENCE

### ELECTRICITY AND ELECTRIC LIGHTING.

*The Electric Light in our Homes.* By Robert Hammond. (Warne & Co.)

*The Principles and Practice of Electric Lighting.* By Alan A. Campbell Swinton. (Longmans & Co.)

*A History of Electric Telegraphy to the Year 1837.* By J. J. Fahie. (Spon.)

*A Bibliography of Electricity and Magnetism, 1860 to 1883, with Special Reference to Electro-Technics.* Compiled by G. May. With an Index by O. Salle, Ph.D. (Trübner & Co.)

MR. HAMMOND, whose name is associated with one of the electric light companies, has in the first of these books reproduced a course of lectures which he has delivered in several of the principal towns of England as an apostle of electric illumination. The lectures are eminently popular, and the book is well illustrated by photographs and woodcuts. The practical aspects of the subject, as they present themselves to housekeepers, municipal authorities, and investors, are made especially prominent.

MR. SWINTON's book is not quite so elementary and popular in its design as Mr. Hammond's, but is popular enough to meet a very extensive demand. It gives a clear and readable account, first of the theory and then of the practical details of electric lighting. The various forms of dynamo machine, including the Ferranti and other modern designs, are well described. Electric lamps receive ample notice, and instruments for making electric measurements, such as the ammeter, the electro-dynamometer, and integrating current meters, are not overlooked. The introductory discussions on the theory of electricity

and the general principles of construction of dynamo machines are lucid and are greatly aided by well-devised skeleton diagrams. We have noticed a few blunders in the account of electrical units, especially in the definitions of the "Watt" and the "Joule" on p. 31, and this is the only fault we have to find with the book.

MR. FAHIE is an enthusiastic antiquary, and has raked together from various quarters a multitude of interesting contributions to the history of electrical invention. He reproduces in abundance the original passages on which he relies, and the original drawings. The following extract from the preface will give an idea of the scope of the work:—

"Our book, we hope, will give the *coup de grâce* to many popular errors. Thus, we show that Watson, Franklin, Cavendish, and Volta did not suggest electric telegraphs (pp. 60, 66, and 82); that Galvani was not the first to observe the fundamental phenomenon of what we now call *galvanism* (pp. 175-9); that his experiments in this field were not suggested by a preparation of frog broth (pp. 180-3); that not Daniell but Dobereiner and Becquerel first employed two fluid cells with membranous or porous partitions (p. 215); that not Sömmering but Salvá first proposed a galvanic (chemical) telegraph (p. 220); that not Schilling but Salvá first suggested a submarine cable (p. 105); that Romagnosi did not discover electro-magnetism (p. 257); that not Ritter but Gautherot first described the secondary battery (p. 267); that not Cumming nor Nobili but Ampère first invented the astatic needle (p. 280); that not Seebeck but Dessaignes first discovered thermo-electricity (p. 297); that not Thomson but Gauss and Weber first constructed the mirror galvanometer (p. 319); that the use of the earth circuit in telegraphy was clearly and intelligently suggested by an Englishman long before Steinheil made his accidental discovery of it (p. 345); and that not Cook and Wheatstone, nor Morse, but Henry in America and Edward Davy in England first applied the principle of the relay—a principle of the utmost importance in telegraphy (pp. 359, 511, and 515)."

The book seems to be clearly and intelligently written, and in a spirit of fairness.

MR. MAY's 'Bibliography' is a work of the same kind as the well-known 'Ronalds Catalogue,' but, instead of commencing with the earliest known publications on electricity, it only covers the last twenty-three years. In addition to the main list of titles, which is arranged in alphabetical order of authors' names, there is a useful index of subjects at the end.

### EARLY DISCOVERIES IN AUSTRALASIA.

17, Warwick Square, May 12, 1884.

AFTER many years' research in this subject, going once more over the ground traversed by De Brosses, Dalrymple, De la Borde, Burney, Malte-Brun, Flinders, Mr. R. H. Major, and others, I have been able, by comparing the old accounts of the voyagers with some newly discovered charts and our present knowledge of those great southern coasts, to settle one or two long-vexed questions. It was a matter of doubt during the seventeenth century and up to the time of Cook's voyage and Dalrymple's discovery of Torres's journal, late in the eighteenth century, whether New Guinea was or was not separated by a strait from the Great South Land. That uncertainty arose from the misunderstanding by geographers (Mercator and others) of a voyage made in 1545 by a Spanish vessel called the *San Juan*, commanded by Inigo Ortiz de Retez, with one Jaspas Rico as pilot, who made an attempt to cross the Pacific from the Moluccas



to Mexico, a passage which had not then been achieved by any vessel. This was the second attempt of the San Juan. With the first attempt we have nothing to do at present, except to say that it was made under Hernando de la Torre and Juan Gaetan, who are sometimes stated to have made the second attempt also. They attempted a north-easterly passage. Hitherto all writers have assumed that Ortez de Retez's voyage was made along the north coast of Papua, and the map-makers mark certain alleged discoveries on that coast. The accounts of the voyage by Herrera and others appear to be derived from Gaetan's journal (an Italian version is in Ramusio, vol. i.), but Gaetan did not go out in this expedition, and wrote from mere hearsay. On the second occasion the San Juan went to the south from the Moluccas, and sailed through Torres Straits (that is, sixty-one years before Torres came there) and along the coast of a great country for six hundred leagues without "coming to the end of the land." Believing this country had never been seen by Europeans before, they named it New Guinea, because of the resemblance of its inhabitants to the natives of the Guinea coast of Africa. They must have known that Papua (our New Guinea) was known and named—that was then discovered of it—by Menezes, Saavedra, and others more than twenty years before. Moreover, the Papuan natives frequented the Moluccas. The heroic Galvano, writing in his hospital refuge a few years after Gaetan's return to Lisbon, however disinterested he may have been and careless of his own interests, was jealous for the memory of Saavedra, and supposes ('Discoveries of the World,' Hakluyt Society, 1862) that Ortez de Retez had ranged along the coast of "Os Papuas," and not knowing Saavedra had been there before him, gave that country a new name. The name of New Guinea was given to Australia, and in proof I would refer readers to the copy of an old Spanish chart of the "Tierra Austral," on that part of which now known to us as Queensland are the words "Nueva Guinea." This copy was made from a sketch sent from Manila by a Jesuit missionary in the seventeenth century, and has been reproduced by the Spanish Government in the appendix to 'Cartas de Indias,' Madrid, 1877. This "Tierra Austral" is more shapely than any "Australia" preceding the time of Cook. The San Juan was one of five vessels sent from Mexico in 1542, under command of Ruy Lopez de Villalobos (with Juan Gaetan as pilot), to colonize the Philippine Islands. On their way, in December of that year, they discovered the Hawaiian Islands.

I have also re-examined the French *mappemondes* referred to by Mr. Major and others as evidence of discoveries made in Australasia by French navigators. They are copies from Portuguese originals, now lost. The French made one voyage to Eastern seas during the sixteenth century, that conducted by the *Parmentiers* in 1529, which came to a disastrous end off the west coast of Sumatra, when they had discovered only three or four small islands off that coast, shown in Ramusio's map. The French *mappemondes* referred to all describe the Great South Land (Jave le Grand) as running up to the equator, evidently copied from some sectional Portuguese chart or charts made early in the sixteenth century, when latitude as well as longitude was very imperfect, and when Papua was known only as a cluster of islands. It was my good fortune two or three years ago to meet with a *mappemonde*, drawn at Dieppe by Nicholas Desliens, in 1566, which is on a small scale; but if it does not show so many names as others of earlier date it has a peculiar feature wanting in those maps. In Desliens's *mappemonde* the flags of the different nations are laid on the discoveries made by their respective navigators. While taking credit for the discoveries of his own countrymen in Canada, Acadie, &c., he assigns that of Jave le Grand

(that is Australia) to the Portuguese. I may here note that the John Rotz whose 'Book of Idrography' (1542) is dedicated to Henry VIII. (now in the British Museum) did not come to England in the train of Anne of Cleves, as some conjecture, but was probably the "John Rut" who conducted one of Henry's vessels to Newfoundland in 1527, and who would, therefore, have been in King Henry's service something like fifteen years. It has been assumed by some writers that the names of Rotz, Le Testu, and others which appear on these *mappemondes* were those of the discoverers. This is a mistake. It was the custom for pilots to make their own charts and to put their own names upon them. Very often they rendered names of places incorrectly, or placed them in wrong positions, and Mercator and others coming after have perpetuated those errors.

Thanks to the admirable manner in which the Hakluyt Society's edition of Galvano was edited by the late Vice-Admiral Bethune, I have been able to read that the survivors of Magellan's expedition had sight of a large part of the west coast of Australia on their homeward voyage in February and March, 1522. This carries back authenticated records of the sighting of any part of the Australian coast eighty-four years, the voyages of the Duyphen, Dutch vessel, and that of Torres, hitherto the earliest ascertained records, having been made in 1606. I am aware that a claim was formerly made on Magellan's behalf to the discovery of the east coast of Australia. That, however, was disproved by Mr. Major in the introduction to his 'Early Voyages to the Terra Australis' (Hakluyt Society, 1859). The Portuguese were doubtless on both coasts before Magellan's time (1520), perhaps during the first decade of that century.

EDWARD A. PETHERICK.

#### SOCIETIES.

**ROYAL.**—May 15.—The President in the chair.—The following papers were read: 'Some Experiments on Metallic Reflection, V.: On the Amount of Light reflected by Metallic Surfaces, No. 3,' by Sir J. Conroy; 'On the Influence of Coal-dust in Colliery Explosions, No. 5,' by Mr. W. Galloway; and 'Observations on the Ingesta and Egesta of Mr. Edward Payson Weston during his Walk of 5,000 Miles in 100 Days,' by Mr. A. W. Blyth.—The Society adjourned over Ascension Day.

**GEOLOGICAL.**—May 14.—Prof. T. G. Bonney, President, in the chair.—Mr. J. Ruscoe was elected a Fellow.—The following communications were read: 'On the Pre-Cambrian Rocks of Pembrokeshire, with Especial Reference to the St. Davids District,' by Dr. H. Hicks, with an Appendix by Mr. T. Davies; and 'Note on a Specimen of Iron Amianthus,' by the Rev. J. M. Mello.

**ASIATIC.**—May 19.—*Anniversary Meeting.*—Sir H. C. Rawlinson in the chair.—The following were elected as the officers of next year: *President*, Sir W. Muir; *Director*, Sir H. C. Rawlinson; *Vice-Presidents*, Sir T. E. Colebrooke, Sir B. H. Ellis, J. Ferguson, and A. Grote; *Council*, E. Arnold, C. Bendall, E. L. Brandreth, Dr. O. Codrington, F. V. Dickins, Major-General Sir F. Goldsmid, Major-General M. R. Haig, H. C. Kay, Major-General Keatinge, Lieut.-General Sir L. Pelly, Major-General Sir A. Phayre, Sir W. R. Robinson, T. H. Thornton, M. J. Walhouse, and Col. Yule; *Treasurer*, E. Thomas; *Secretaries*, W. S. W. Vaux and H. F. W. Holt; *Hon. Secretary*, R. N. Cust.—Prof. Monier Williams gave an account of his recent visit to India and to the Jain and Buddhist temples there, and added that the Supreme Government at Calcutta had assented to his proposal to found six scholarships for deserving natives in the Indian Institute at Oxford.

**SOCIETY OF ANTIQUARIES.**—May 15.—Dr. E. Freshfield, V.P., in the chair.—The Right Hon. Sir Edward Fry, Lord Justice of Appeal, was admitted a Fellow.—Mr. G. W. G. Leveson-Gower exhibited two Roman urns found in the parish of Crowhurst during the construction of the Croydon and East Grinstead Railway. So far as he knew they were the first specimens of Roman occupation which had been found in that district. Mr. Leveson-Gower also exhibited an interesting genealogical manuscript compiled and very beautifully illustrated by the Kentish antiquary the Rev. Thomas Streatfeild.

—The Rev. H. J. Cheales exhibited a tracing of another wall painting from Friskney Church, which he had cleared of whitewash with his own hands. It represented beyond all question the ascension of our Lord, though Mr. Cheales had at first been of opinion that it was intended for the Resurrection.—Mr. O. Morgan exhibited, by the hand of the Director, the earliest known charter of the borough of Newport, Monmouthshire.—Mr. Milman called attention to some of the peculiarities of the charter, and was followed by Lord Justice Fry, who pointed out the value of the document as illustrating the progress and history of English law and custom in the principality and the status of the Lords Marchers.

**NUMISMATIC.**—May 15.—Dr. J. Evans, President, in the chair.—Mr. J. Clark and Mr. W. Webster, jun., were elected Members.—Mr. H. Montagu exhibited a half-halfpenny or farthing of Eadred, the original coin having been bisected for the purpose of creating two farthings, in the same way as pennies were frequently halved and quartered.—Mr. J. G. Hall exhibited a hammered sovereign of Charles II.'s first coinage with the numerals XX behind the head of the king; weight, 138 grains.—Mr. B. V. Head read a paper, by Mr. C. F. Keary, on a hoard of Anglo-Saxon coins found in Rome during some recent excavations on the site of the House of the Vestals at the foot of the Palatine. The find consisted of 830 Anglo-Saxon pennies, ranging in date from about A.D. 871 to 947. It represented, in Mr. Keary's opinion, an instalment of the tribute money popularly known as Peter's pence, a devotional gift instituted about the end of the eighth or the beginning of the ninth century, the tribute money consisting of a denarius a year, payable by the head of every family possessed of a certain quantity of land, at St. Peter's mass, on pain of excommunication. Mr. Keary said that the hoard of coins was of considerable numismatic importance, as it yielded the names of many new moneyers and of some new towns.—Mr. N. Heywood communicated a notice of a find of Anglo-Saxon coins beneath the foundations of Waterloo Bridge.—Mr. Topley sent a list of forty varieties of seventeenth century tradesmen's tokens of Nottinghamshire not described in Boyne's work.

**STATISTICAL.**—May 20.—Mr. R. Lawson, V.P., in the chair.—A paper was read, entitled 'A Statistical Review of Canada, including its Confederated Provinces,' by Mr. C. Walford.

**CHEMICAL.**—May 15.—Dr. Perkin, President, in the chair.—The following papers were read: 'On Refraction Equivalents of Organic Compounds,' by Dr. J. H. Gladstone. In this paper is given a series of tables embodying the results of observations made from time to time since 1870.—'On the Estimation of Silicon in Iron and Steel,' by Mr. T. Turner. The author has compared the various methods of analysis, and concludes that the chlorine process suggested by Watts, with certain modifications, is applicable to all classes of iron, and is on the whole the best.—'Note on the Melting Points and their Relation to the Solubility of Hydrated Salts,' by Dr. W. A. Tilden.—'Note on Ferric Sulphocyanate,' by Mr. A. J. Shilton. The author finds that a large excess of potassium sulphocyanide or of boiling hydrochloric acid interferes with the well-known blood-red colour given by ferric salts and a sulphocyanide.—'A Memoir detailing some Minor Researches on the Action of Ferrous Sulphate on Plant Life,' by Dr. Griffiths. The author finds that 0.15 per cent. of ferrous sulphate added to a solution of various salts aids, whilst 0.2 per cent. is fatal to, the development of mustard seeds and cabbage plants.

**MICROSCOPICAL.**—May 14.—Rev. W. H. Dallinger, President, in the chair.—A resolution was passed altering the by-laws so as to make ladies eligible as Fellows of the Society, but without the right of attending ordinary meetings.—Dr. G. Bird exhibited a new freezing microtome of his construction, adapted for students and intermittent workers and for use with ice and salt or with ether.—Mr. Boecker showed an extensive series of Bacteria, Bacilli, and other schizomycetes.—A very curious microscope of the date of 1772 was exhibited by Mr. Crisp, in which, with other peculiarities, three objectives were attached to a sliding plate at the end of a nose-piece, in a way similar to that adopted in the modern Harley and other microscopes; also two microscopes by Reichert of Vienna, one with a very simple form of Abbe condenser, and the other with a polarizing prism attached to a swinging and rotating diaphragm.—The following apparatus and objects were also exhibited and discussed: frog plate made of glass with serrated edges for the string; Griffiths's multiple eyepiece (an attempt to combine four eyepieces in one by fixing different eye-lenses in a rotating disc); Bradley's "mailing boxes" for sending one or several slides conveniently by post; Dancer's objects found in flue-dust and coal-ash; Stokes's minnow





Operations of Dud Dudley in this Neighbourhood during the Early Part of the Seventeenth Century,' and subsequently conducted the members to the site of the earliest blast furnaces in the district.

DR. LEITNER'S collections are soon to leave South Kensington for his college at Woking. On Thursday Lord Carlingford and Mr. Mundella went to see them, and now that they are departing it is probable they will have numerous visitors.

## FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AN<sup>d</sup> FIRST EXHIBITION IS NOW OPEN.—S. Pall Mall East, from 10 till 6.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIPP, Secretary.

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS, Piccadilly, W.—THE SIXTY-SIXTH ANNUAL EXHIBITION NOW OPEN from 9 to 6.—Admission, 1s.; Illustrated Catalogue, 1s.; Season Tickets, 5s.

GROSVENOR GALLERY.—SUMMER EXHIBITION.—THE SUMMER EXHIBITION OF THE GROSVENOR GALLERY IS NOW OPEN from 9 to 7.—Admission, 1s.; Season Tickets, 5s.

FINE-ART SECTION OF THE INTERNATIONAL EXHIBITION, CRYSTAL PALACE.—The pictures contributed by the French Government having arrived and the general arrangements of the Fine-Art Section being completed, the GALLERIES are NOW OPEN to the Public from 10 a.m. to 7 p.m. The Exhibition consists of upwards of 2,500 works contributed by various Continental Governments, Academies, and Private Collectors arranged according to their respective nationalities, and forming altogether the most representative Collection of Art-Works ever seen in this country. JOHN FORBES-ROBERTSON, Fine-Art Commissioner.

MR. WHISTLER'S ARRANGEMENT IN FLESH COLOUR and OILY.—AT MEERS, DOWDNEY ST. 131, New Bond Street, two doors from the Grosvenor Gallery.—Admission, 1s.

'THE VALE OF TEARS.—DOE'S LAST GREAT PICTURE,' completed a few days before he died. NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Tractorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Peter's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

## THE ROYAL ACADEMY.

(Second Notice.)

BESIDES many portraits, Mr. Holl has contributed a subject picture which is very taking if somewhat melodramatic. It is the nearly life-size figure of the young daughter of a soldier, seated. Her father's sabre, partly drawn, lies across her knee, and she is startled by the thought expressed by the title, "Did you ever kill anybody, father?" (No. 67.) The notion that a beloved and gentle parent should have slain a fellow creature, and shed blood with that sword, which she has never before thought of as a deadly weapon, is finely expressed in the bewildered eyes and parted lips of the girl who trusts her father in every thought. Her attitude is in harmony with the face; the management of the red chair and the girl's black draperies is first rate, so far as it goes. Mr. Holl's life-size portrait of *H.R.H. the Prince of Wales* (298) is not particularly attractive, although it is, of course, cleverly painted, and the elegant and animated figure is a welcome addition to the whole-length official portraits here, which, at large, are an awkward and ghastly crew. At first sight we took it for a likeness of the Prince Consort when young, and as such liked it much. A much better portrait is Mr. Holl's *E. H. Carbutt, Esq., M.P.* (155), a powerful, luminous, and brilliantly painted likeness, delightfully fresh and clear in the carnations, which are rich in fine grey tones, and were modelled with great dexterity. Although the legs and hands are not all that could be wished, and the face would bear more searching draughtsmanship, the likeness of *George Rae, Esq.* (415), cannot be questioned, yet the head needed a firmer, more defined manner of handling to do justice to the life. Several other portraits by Mr. Holl deserve notice. Not one is better than the pathetic *Late Francis Holl, Esq., A.R.A.* (659), in three-quarters view to our left, which has a touch of Van Dyck, with something of the true gentlemanliness of Velazquez in it.

Mr. B. Riviere's contributions this year are unequal. His best work, on the whole, is *Actæon* (315), which shows how on the very edge of a dark pine wood the maddened dogs have assailed their master furiously, but, so great is the skill,

so considerable are the resources of the painter, each in his own way, one tearing his garments, another gripping his limbs, while he vainly fights with his bare fists, and will yield to their united weight even sooner than they can otherwise disable him. The dogs are as finely painted, learnedly drawn, and well composed as they are spiritedly conceived. Far inferior to any one of these wild creatures is the huge lion in *The King and his Satellites* (88). He stands upon a sand-ridge, and gazes steadfastly across the desert with a majestic air, and all his massive form is distinct against the dark blue sky, so that he looms larger than nature would allow, and seems huger still in contrast with the very small jackals who attend his steps. Although skilfully designed, the lion is a failure, and not without a touch of bathos. The strong element of the picture is the "satellites." The discrimination of character, spontaneity, and varied designing of the jackals show both learning and study. *The Eve of St. Bartholomew* (52) is by no means one of Mr. Riviere's successes. A lady in red is ensconced in the corner of a dark grey stone wall, and she clasps a mighty bloodhound round the neck, while, with fixed eyes, she seems to wait the coming of the pursuer, whose steps have roused the dog. The story is not well told; in fact, we are not quite sure our reading is right. The dog is too short in the body, even though he has backed against the wall. In the woman's face there is passion, but it is melodramatic; her figure generally would bear sounder painting, the dog's needs more finish. *The Enchanted Castle* (437) was designed in a mood and painted in a manner which Mr. Riviere will probably abandon. The melodramatic motive spoils the knight's figure, which has a technical charm of no slight value. The portal looks as if it had been painted from a photograph.

One of the most neatly painted of Mr. Marks's minor works is No. 383. There must, because Mr. Marks is bound to be humorous, be deeper meaning than we have discovered in the figure of an elderly monk at work in a greenhouse, which is called *The Pet Plant* (383). We are content with the serious air of the spectacled worthy who regards a plant just issuing from the earth in a pot he holds. The gardener's brown coat and white apron are capably painted. The effect of light tinged by pale green glass could not be better. *The Stopped Key* (45) is another work of the same class. There is abundant animation and fun in the design.

Mr. Hook's *Mirror of the Sea-Mew* (346) was painted in exchange for that noble portrait of himself we saw here last year. It is full of lovely harmonies of blue, grey, olive, green, and white, and their sub-tints. It depicts a little space of buff sand, where the waves spread their shining films between half-sunk masses of dark rock clad in many-coloured weeds. A group of busy gulls are hovering over or running along the shore, while outside the little cove the summer waves glitter in the bright daylight. The sea, to the very horizon, is instinct with beauty and motion, and ever-changing phases of light and shade. It is understood that Mr. Millais, with generous self-denial, and in order to spare his brother artist's pains, preferred to have this picture without human figures.

In one sense Mr. Fildes may be said to contribute largely and brilliantly to this exhibition. His *Venetian Life* (390), in its subject as well as to some extent in its technique, is indebted to the world of art and manners Heer van Haanen discovered for the benefit of the Parisians about ten years ago. Its somewhat strained motives are very different from those M. de Blaas has found in the cool atmosphere of the convents of Venice. Mr. Fildes's subject is a group of women at the entrance of a palazzo long since let in tenements to poor working folks, such as those assembled on the marble pavement at the edge of the water. Brilliant sunlight brings out effectually their faces and their vividly coloured garments,

while by its strong contrasts of light and shadow it adds to the splendour of the whole. A plump girl with a trayful of yellow beads on her lap is conspicuous from her blue gown and red fan. She sits leaning backwards and sideways in the chair on which her arms are crossed. Other girls are winding cotton, combing their hair, playing with a child, and what not. As a *tour de force* of colour, illumination, and action, this is an attractive example. Mr. Fildes's less ambitious picture has none of that occult moralizing vein which the contrast of modern poverty and ancient magnificence in No. 390 suggests, the text of which is Mr. Browning's.

— Venice spent what Venice earned.

On the contrary, the single life-size figure of a handsome *Venetian Flower-Girl* (747) is true of all time. There never was a handsomer wench, or one with sunnier eyes and blacker hair than this tall girl in the blue petticoat, whose smiles are as much a part of her stock-in-trade as her flowers, her carnations of a ruddy inner golden hue, and her full virginal figure. She is painted with great force and vigour, and the splendour of the picture lights up the room; but we hope Mr. Fildes may return from Heer van Haanen's already well-occupied province to his own country. Looking upon these paintings as the fruits of an excursion only, it is impossible to deny that they attest a striking improvement in the artist's technical powers.

Having written already of several of the most important landscapes sent to the Academy by Mr. Oakes, we may now speak of his novel and brilliant summer morning piece, *Fishing Boats preparing for the Fishing Grounds* (170). The composition of hulls and canvas is simple and almost Cotman-like, but the keys of light and colour are higher than the Norwich master ventured on, either for the sea or the ruddy, tawny, and orange sails, which, as Cotman often painted them, are drooping from the masts before us. The tones of these sails and the black hulls contrast charmingly with the clear blues of the sea and the sky saturated with light behind them, while the sky itself owes much to the tenderness of the opalescent cumuli floating therein, and contrasts with a pale yellow belt of sand. *Going for Turf* (199) exhibits a charming misty distance in softened yet brilliant daylight. A rough peat stream crossed by foot-stones is in the foreground. Among the vapour veils we catch sight of a distant lake. Of the *Old Roman Bridge* (207) we have spoken as a fine study of rushing water, low flying clouds, and dark, many-coloured rocks and hillsides. The *Mill Dam, Ebbew Vale, Somerset* (517), is a beautiful sunny piece of pastoral landscape, painted with brilliancy and purity of colour.

Among sunlit landscapes an eminent place is due to the two resplendent examples Mr. H. W. B. Davis has produced. One is small, and was begun nearly a quarter of a century since. *The Old Mill on the French Coast* (53) stands high on a cliff overlooking the sea. There is an expanse of fresh pasture and a headland of coarse verdure and wild flowers, which has been painted with amazing care, dexterity, and more than Dutch precision. For minute draughtsmanship and elaboration, with not a little breadth and simplicity—qualities quite compatible with unflinching elaboration of details—there is not in the Academy a more remarkable piece of work than this mass of herbage. No doubt other portions were painted at the time. The same qualities are shown in the modelling of the middle distance and the immediate foreground. A slight excess of white here and there gives a *souffron* of chalkiness to the general colour, but fails to injure the brilliancy and crispness of the whole. A much more ambitious and effective picture is called *On the Hillside, clearing after Rain* (286). It is a vista of a lake dotted with green islets and guarded by sun flushed hills, the sides of which are dashed with purple shadows of clouds, while wreaths of white mists cling to their summits. The splen-

dour of the illumination is enhanced by the moorland foreground being covered by a shade, in the clear gloom of which the local colours of the heather, stones, and lichens are distinct, yet subdued. A group of cattle, painted with great solidity and emphasis, and drawn with uncommon research, occupies part of the foreground, where the sunlight is fullest of power.

One of the many instances of homage paid to Heer van Haanen is Mr. F. Bramley's *Leisure Moments, Bead-Stringers, Venice* (3), a picture of good execution and animated design.—Mr. Dobson succeeds better with portraits in character, such as *Emily, Daughter of T. Danby, Esq.* (5), which has a sweet and ingenuous expression, than with character pictures which are really prosaic portraits, such as he is exhibiting at the gallery of the Water-Colour Society. The portrait of *Mrs. Dobson* (322) is simple and homely, while that of *Nelly, Daughter of T. Danby, Esq.* (497), is quite as good as the likeness of her sister.—*Idle Moments* (15), a lady looking at a peacock's feather, is an exercise in, rather than a novel study of, pure grey and silvery tints. It is by Mr. Perugini, who frequently makes taste and tact do duty for learning and care. This work did not take him long to produce. It is smooth and thin in painting and not substantial in any respect, except the deft balance of colour and tone.—Mr. J. W. Nicol contributes a good piece of Scotch humour in *Prestonpans* (16), which possesses plenty of coarse spirit and dexterity. A Highland tailor in arms cuts off with his shears the tails of the red coat of a Southron officer, which a wonderfully ugly, stalwart, red-bearded comrade has put on and finds to be a tight fit. The grin of the latter is spirited and genuine, but, apart from this, the coarseness and vulgarity of the picture would make it hard to live with, well drawn and painted though it is.—From the *chic* of this clever design to the lifeless motives and laborious mannerisms of Mr. R. Ansdell's *Goatherd on the Rock of Gibraltar* (21) the step is long. Correctly, carefully, skilfully, and learnedly drawn and painted, the human figures and goats on the road to the great fortress are excellent and inoffensive; but we cannot but wish they had a *raison d'être*.

The *Judith* (28) of Mr. E. Long is one of his weakest performances. The famous Jewess was of other stuff than this. The sword hangs by a tent-pole, and Judith, in the manner of a *pose plastique*, makes believe to be impressed, turning up her fine eyes and letting her draperies fall in order. The execution of this picture is nearly as facile as the design. We cannot say much for the elaborate and somewhat more vigorous *Thibe* (358), a figure placed near a stone wall that is wrought with emblems. She is supposed to be listening earnestly; but she does nothing and seems to do nothing. At any rate, she does no harm, which Judith, did she move at all, might do.—Not more harmful is Mr. Storey's *Shy Lover* (35), who sits with his very willing mistress on a bench. The colour is bright, but not fine, and a general prettiness redeems the foolishness of this picture, though it does not justify its existence. It cannot bear comparison with a score of delightful French pieces which have the same motive. To such a work as this we prefer any of Mr. Storey's reminiscences of De Hooghe which have hung here year after year. This picture is weak enough to be bought with the Chantrey Fund, and doubtless would have been so had it possessed anything like *chic*. The *Peace-maker* (74), by the same, has a touch of De Hooghe at a distance, with the brightness of a sampler and a somewhat pretty design. There is no pretence at searching execution. In *Art and Nature, a Study of Tone and Colour* (189), there is something which reminds us of Teniers, so far as the background and accessories go, but the flesh is rather opaque and leathery.—Mr. T. B. Wigram's *Portrait of a Lady* (44) is nicely executed, a genuine study of tone and

colour throughout, remarkable for general keeping.

The *Borrowed Plumes* of Mr. Joseph Clark (66) is, technically, exactly what he has often painted with a somewhat affected *naïveté*, but it is, on the whole, better constructed than previous pictures; the design is spontaneous and animated.—Another piece of humorous genre is Mr. Hodgson's *Flat Perjury* (66), where an Arab swears falsely before a Cadi. His action is excellent; his face is a good study of expression. The drama of the minor figures is commendable, while the background of bare walls and a tunnel-like passage in grey light could not well be more effective.—Near this is *A Field Handmaiden, Brabant* (80), by Mr. Boughton, a much more masculine work than that artist commonly favours us with. The tonality of the picture is very good, although the illumination is in a low key; its keeping and colour are good. The painter's characteristic neglect of the surface and his excess of paint are less obvious here than usual.—Mr. Faed has sent *The Keeper's Daughter* (87), a pretty example of his art, showing a girl seated on a bank, under boughs, while she plays with a puppy. Her red petticoat is an excellent piece of colour in Mr. Faed's way, but unfortunately, as the picture hangs next to Mr. Hook's *Wild Harboursage*, it is ruined, while the splendour of the Cornish sea is made pale. In *Seeing Them Off* (93) there is abundance of natural pathos, fortunate and genuine expression of the attitudes and faces, and much good if mannered colouring. But Mr. Faed has painted too many persons going away, including those who "see them off" to America or Paradise. Surely Scottish peasants do other things than die or emigrate.

In *Preparations for the Market* (124), by Mr. S. A. Forbes, there are many well-managed masses of blue, with vegetables, fruit, dresses, and poultry in sunlight. This is essentially a French picture, and its elements are treated with French tact.—The *Experientia Docet* (129) of Mr. W. D. Sadler has also benefited by study in French schools. It is a good illustration of character, showing, with much hackneyed incidents, two cures playing at cards. The junior is troubled and advised by a third cure; the senior is triumphant. The accessories are painted with great care and neatness; some parts, for instance the blue jar, are flat and hard, but generally the execution is good and finished.—Of Mr. Prinsep's *In Ambush* (763), a girl hiding behind a screen near a mass of azaleas in bloom, we have already spoken. His *Punjabee Girl* (73), a water-carrier on the steps of a tank, is a study of rich red costume and bright light. Besides a portrait of *Mrs A. Norman* (424), this artist contributes a large work about which we have already written a few words. It is here as No. 810, *The Saturday Dole in Worcester Chapter House*. The architectural background is somewhat obtrusive. As for the figures, the old women, youths, and clergy, there can be no question of the variety of character and the truth of the expressions. This gives an interest to the picture, as a study of character and movement, which it would not otherwise possess. In a little while the brightness of the new leaves will be toned down and the black dresses be subdued, so that the chiaroscuro will gain homogeneity and simplicity which it does not now exhibit.

#### THE SALON, PARIS.

(Second Notice.)

No painter has been more heartily welcomed on his return to the Salon than M. Gérôme, who has this year favoured the world with two remarkable works. *Vente d'Esclaves à Rome* (No. 1030), although the smaller, is the more important. Unfortunately its cold bluish carnations impair the impression made by the fine morbidezza and wondrous finish of the nudités, its chief elements. As in many of M.

Gérôme's works, the leading figure is a naked one, that of a young female slave standing erect on a lofty platform, so placed that not one feature escapes the light and the eyes of the shouting crowd of bidders, whose extended hands indicate their eagerness and their admiration of her beauty. Each hand is a study of character and, so to say, biographical of its owner, not only in its peculiar form, but in its action. Few of the men's faces are shown, and of their bodies only the shoulders covered by variously coloured garments. Wonderful skill and care have been expended on the modelling of the virginal figure; over every contour, line, and changing hue the artist's pencil has lingered, so that no part is incomplete. Immense study has been expended upon the foreshortening of the limbs. Her right arm is raised to shade her face from the glaring light. Conscious of her fate and careless of her nakedness, devoid of that *coquetterie* which every French painter except M. Gérôme attributes to all the daughters of Eve, her air, attitude, and expression are those of an antique statue. The shadow of her arm is her only covering, and out of that her eyes have retrospection of the home which is broken, but not a gleam of hope for the future. Here lies not a little of that deeper pathos of M. Gérôme's design which often illustrates Greek recklessness of Fate and wilful blindness to the future. Nevertheless, her people are here. By the side of the desk, on our right, stands the girl's mother in a black toga, holding a babe, and nearer still are three naked children. The eldest of them squats on the platform, her chin resting on her knees, which both her arms embrace, while in a stolid way she stares into vacancy beyond the crowd, and waits her turn to stand where her sister is and be sold. The bald, hard-featured Roman who sells the family wears a yellow toga with a red trabea. He stoops by the side of his human chattel towards the crowd, while, with one hand outstretched, he replies vociferously to the bidders. Clerks of the market, seated at the desk, and a second group of slaves complete the design, which is enclosed by a sort of alcove of brick, the deep redness of which has been intended to set off the carnations it overpowers.

M. Gérôme's smaller picture (1031), *La Nuit au Désert*, is a calm moonlit scene near a pool where a huge tigress lies at ease, like a grand Egyptian statue, upon the sand, and seems to purr with grim content, while not far off her two cubs gambol. The landscape, although it is rather hard and clayey, as most of this painter's landscapes are, and unpleasing from its metallic texture and equable surface, is modelled with learning and precision such as, amongst ourselves, only Mr. Poynter's and Mr. E. W. Cooke's works of the same class exhibit. The picture is full of sentiment, and it has a vague grandeur, due to the vastness of the landscape and its simple forms, which, although but half visible, loom in the uniform, almost shadowless twilight of the moon.—A few steps change the scene altogether and bring us before No. 181, that vigorous satire on modern ways and men in the noisy, fetid *Salle Graffard*, which has set all Paris laughing. In it M. Jean Béraud has depicted with amazing vitality and humour what a French journal has called *une fête socialiste*. A number of sottish ragamuffins and furious fools, as the painter has chosen to make them, are listening to an orator who is perched with three other men on a lofty rostrum in the middle of the *salle*, while, with one hand stretched to the utmost on high, and with open mouth, he bawls forth his doctrine and shakes his dirty fingers in the face of society. His energy and his slashing attacks on the slaves of order win the plaudits of the company, who, among clouds of tobacco smoke, are seen to rage, laugh wildly, shout, and clap their hands. Such a mass of mean, savage, silly, and ignorant people was never depicted



with greater force and grimness of humour. Vile as they are, the energy of the painter has given to them the irresistible charm of verisimilitude. Hideous and vulgar as that fidelity is, the student contrasts this satire with the melancholy pathos of Millet's delineations of *le peuple* suffering, and not recalcitrant. Mere ugliness, such as the picture abounds in, goes for nothing amid such invention, movement, and force of design. Among the strangest figures is the narrow-shouldered president of the meeting, whose shock-head of bristly hair and neck wrapped in a grey comforter are seen next to the orator. He is meant to be quite sincere and half crazed. At his shoulder is a scowling, domineering fellow, the vice-president, who seems to believe in nothing but himself, while on the other side a swaggering companion lolls on one elbow and stares at the ceiling. The only decently clad persons present are half a dozen reporters, seated immediately below the rostrum, most of whom write at full speed, while the unconcealed smiles on the faces of all of them show their opinion of the speech they are giving to the world. By this picture M. Béraud, already distinguished as a humourist and painter of difficult and complex effects of light, takes a place in the first rank of his class. The drifting wreaths of blue smoke, the pallid gas-light, the cold outer day flowing in at the windows, and the cavernous shadows have been managed with rare success, and add grotesqueness to the orgy.

M. A. Moreau's *Le Soir* (1758), although not without reference to the style of M. Jules Breton (the model of much French painting), is instinct with genuine sentiment, an example of a broad and massive style, a good exercise in tones that assort with the pathos of the subject. — A master of high renown, M. L. Mélingue will add to his reputation by his picture of *Desgenettes s'inoculant la Peste* (1683), a work which, although the motive is a little melodramatic, tells its tale with masculine energy and admirable reserve. The famous surgeon, attending a plague-stricken patient in a Syrian hospital, strikes a lancet touched with the virus into his own breast, while the faces of those who stand about him show their emotions, from the gaunt, blear-eyed convalescent in a red cap stretched on the floor to the surgeons, who start in amazement. Not only is the design superb, but the picture is thoroughly carried out. The light and shade, the local colours, the peculiar texture of each ornament, arm, or article of costume, have been studied with as much scrupulosity as the flesh, attitudes, and expressions. Searching care for an abundance of detail has not produced confusion, nor has a broad style been obtained by sacrifice of truth. — One side of the western Salon Carré is occupied by a crowded spectacular picture by Herr Matejko (1656), a vast and sumptuous mass of colours without brilliancy and incidents without an event in chief. It may have political significance in representing how *Albert, Duc de Prusse, Feudataire de la Pologne, prête Serment de Fidélité au Roi Sigismond I.* A great deal of blustering skill and dull thinking has been expended on it.

Another spectacle of quite a different sort hangs on an adjoining side of the same *salon carré*, being M. Surand's enormous painting of a novel subject called *Les Mercenaires de Carthage* (2254). Here, in the shadow of a sunlit rocky pass, a number of strangely armed barbarians, their women and children, defile with amazement before a rank of huge lions who have been crucified at the side of the way — "ils espéraient, par cet exemple, terrifier les autres" — by the Carthaginian peasants whose sheep had been eaten. It is an audaciously conceived incident in "Salammbô" boldly illustrated. The strangers stare aghast at the monstrous spectacle, and ask each other with wonder, "Who are the people that amuse themselves by crucifying lions?" Fertility of conception and that vigor-

ous grasp of the *mise en scène* which is always common in the Salons distinguish this work, although we think more might have been made of the subject. The obituary of the Jardin d'Acclimatation may account for the dead lions in this picture, but the human figures deserved more faithful elaboration.

On another side of the same *salon carré* hangs an enormous and highly conventionalized piece of sentimental paganism, which M. Puvion de Chavannes calls *Le Bois Sacré, cher aux Arts et aux Muses* (1994). The *bois* comprises a lake with wooded banks, on the nearer side of which is a sort of temple placed in a flowery meadow, where a number of figures in semi-classic draperies are grouped, although they are quite unconscious of each other. Which are the Muses and which are the Arts it would not be easy to say, but there can be no reason why one or other of them should not have helped the painter to put his pseudo-portico in true perspective and to draw his draperies so that they might represent what forms may be within them. In the air are certain figures with floating unaccountable draperies, such as M. de Chavannes bestowed on the world last year, but on a larger scale. There is an undoubted charm suggesting an eternal afternoon in the golden atmosphere of the *bois sacré*, while the crescent of the new moon shines in the lake reflected as from a plate of gold. The emerald woods and further hills are dim, and over them, as over the water and in the air, a sort of mystery broods which is thoroughly poetical; but even this delightful element fails to explain why the life-size figures and the draperies retain their proper shadows, and cast none upon the grass!

M. Roll, whose achievements of last year impressed us, has painted — at life size, admirably, and in a broad and realistic spirit — *M. Roubeys, Cimentier* (2073), with his tools in the street, as well as an old huxtreess, *Marianne Offrey, Crieuse de Vert* (2074), in squalid garments of rusty black, bronze, and grey. These are good, masculine pictures, studies of character, colour, and tone, excellent in modelling and style. — In No. 2062 M. Tony Robert-Fleury has painted to the life, but a little dryly, his illustrious father seated in a chair. — M. A. Cabanel's contributions are portraits of ladies; of these that of *Madame A. O.* — (416) is indescribably charming. The lady wears white satin embroidered with flowers, and a sky-blue petticoat. The illumination is exquisitely soft, opalescent, and brilliant, the draughtsmanship solid, and characterization lifelike. — M. Cabanel's distinguished pupil, M. F. Pelez, has in *Une Famille* (1872) produced an extraordinarily fine group of life-size, whole-length portraits of a girl and nine boys, all dressed in blue velvet tunics and wearing broad-brimmed blue hats. They are placed on a *perron* leading to a terrace, before a bronze-hued velvet curtain and varicoloured old tapestry. The work is charming in its variety of character and vivacity, and very remarkable indeed for its humorous expression of the moods and minds of the children, a success the more extraordinary because the boys closely resemble each other in their black hair and eyes and tawny carnations.

M. Quost's *Le Ru Fleuri* (2003), although its green is a little crude and not rich enough in tone, is a noble study of various white flowers and blue and yellow irises in the shadow of a tree on the margin of a sun-flecked pool. His *Une Clairière* (2004) is equally marked by good colouring, while it is less crude. — M. Princeteau's fine cattle piece, *Boeuf Labourant* (1983), shows the creature ploughing heavy clay with the dead, unwavering pull of his kind, stopping at nothing. Although it is a little painty, the sky, suffused with lurid orange of sunset, is very masculine. — No animal picture here approaches M. Schenck's *Le Rappel* (2166), a large snow piece, giving a *souvenir de l'Auvergne*, — a wide mountain view, where a shepherd calls his flocks and the creatures

huddle tumultuously in masses, and he shouts to the dogs and wandering sheep. So energetic is the conception of the painter that, while he has drawn and painted every beast with consummate skill, solidity, and care, he has made us feel the cold and force of the roaring wind, against which the sturdy ewes plant their bodies to shelter the lambs, while their own fleeces are shaken in the torrents of air. The modelling of the snowdrifts, the furrows, ridges, and pits, with their blue shadows and glancing, icy lights; the glaring lustre of the hillsides in the vistas between the peaks; the contours of the land where the ice-powder, not snow, flies like mist before the storm; these and all the other features of the landscape are combined to make this picture a masterpiece.

#### NEW PRINTS.

AMONG the most elaborate of modern transcripts from old masters' works is the etching by M. C. Waltner after Rembrandt's famous portrait of Jan Dömer, or Doomer, who is commonly reputed to have been his frame-maker and gilder (Smith, 334). The picture is known as 'Le Doreur,' but doubtless depicts the artist Doomer, a painter of Rembrandtish landscapes. This portrait is (according to M. Vosmaer) signed and dated 1640 (or, according to the print before us, 1646). Messrs. Obach & Co. have sent us an artist's proof from this superb plate, and we have the greatest pleasure in testifying to its extraordinary merit and subtle fidelity to the original, which is in the collection of Madame de Morny. It was sold in Amsterdam in 1802 for 5,005 fr., and at Paris in 1865 for 155,000 fr. The relieving of the head upon the ground, and the differing darkness of the various portions of the work, not less than the admirable draughtsmanship, exhaustive and solid modelling, and spontaneity, will give satisfaction to the most exacting. No one could wish for a more vigorous example of etching, a truer illustration of Rembrandt when nearly at his best in portraiture. An impression from this plate is now at the Academy.

From the same publishers we have an artist's proof on Japanese paper from a plate etched by M. Bracquemond, after a richly toned and poetical landscape by T. Rousseau, entitled 'Evening.' The gradations of the tones of the sky and land give the glowing effect of a resplendent twilight. The etching is worthy of both artists. The picture is in the Hartmann Collection. With the above print came a proof by the same etcher after J. F. Millet — an interior subject called 'The Knitting Lesson,' a noble and broad arrangement of light and shade, of the sort in which Millet was most happy. M. Bracquemond has with perfect sympathy translated Millet's style, his massive arrangement of draperies, the simplicity of his chiaroscuro, and the fine gradations of his tones. In black and white he has even suggested the textures and brought to our minds the very colouring of the picture.

Among the pictures best adapted for reproduction in photogravure is Sir F. Leighton's beautiful 'Summer Moon.' It is one of those works on which we hope the fame of the painter may rest, for it is a thoroughly characteristic example of his powers at their best. Saying this, and adding that even the artist himself, fastidious as he is, is perfectly satisfied with the print of which Messrs. Colnaghi have sent us an artist's proof, we have said all that can be said.

From the same publishers we have an artist's proof from a plate engraved by Mr. J. D. Miller after George Mason's charming 'Milkmaid,' a figure of a girl standing with a pail on either side, while she fastens her hair with both hands. The engraver has succeeded perfectly in reproducing the grace, ingenuousness, and lovely disposition of the design. The rendering of the attitude and face is happy. The plate is a mezzotint, and if it did not lack some

of those crisp touches and delicately calculated rough accents in which Mason never failed, we could admire it without regretting some lack of fibre in the translation of the picture. Etching serves for Mason's painting much better than mezzotinting. The picture belongs to Mr. J. H. Trist.

We regret not to be able to admire an etching of Miss M. Anderson as Galatea (Dowdewell & Dowdewell), by Mr. H. W. Batley, who will do better when he has cultivated his taste by a course of drawing from the antique. His skill as an etcher will doubtless improve with practice if conducted with the firmness and care apparent in this standing figure of an only too robust virgin. The etcher has considerable feeling for tone, but his notions of form are crude, his eye does not recognize the true proportions of the human limbs and extremities, and his drawing is inelegant. From the same publishers we have a capital, clear photograph of Mr. S. E. Waller's 'Day of Reckoning,' which was at the Academy last year, representing a spendthrift and his wife taking leave of their favourite horses at the door of their ancestral mansion.

## NOTES FROM NAPLES.

May 13, 1884.

THE fêtes of Pompeii terminate to-day. However questionable may be the taste of converting the city of the dead into an overcrowded and gossiping theatre, it must be allowed that the directors have displayed great knowledge of antiquity and unwearied energy, and have succeeded in producing a marvellous and unique spectacle. No slight difficulty has been felt in arranging the musical portion of the entertainment. Instruments new to the moderns, but made after models long disinterred and carefully preserved, had to be used; and music very unlike that to which our ears are now accustomed had to be composed. After the conquest of Greece by the Romans the Greek system of music became exclusively that of the Romans; some distant imitation of that, then, had to be attempted by the Neapolitan *maestri* Sebastiani and Alberti, and they have succeeded well. The former was the composer of the 'Imperial March,' which served for the imperial *cortège* on all three days, and the 'Epithalamium'; whilst *Maestro Alberti* was the author of the 'Nenia.' The words for this were written by Prof. Perrone. The 'Epithalamium' was taken from the well-known poem of Catullus. It is a choral for *soprani* and *mezzo-soprani*—twenty-four in all—and, as has already been stated, the instruments were of an antique form, and were made by Ruggiero. The orchestra of the 'Imperial March' and the 'Epithalamium' was composed of ten *tubæ* (trumpets), six *buccinæ* (horns used in war), ten *tibia* (pipes or flutes); in addition there were lyres, *tamburelli*, and cymbals. The orchestra of the 'Nenia' was, of course, of a more subdued and softened character, consisting of six *tibia*, three *tubæ*, and three *buccinæ*. There was a rehearsal of the music on Wednesday last in the Bellini Theatre, when a favourable impression was produced—an impression which was yet more favourable when played in the open air with characteristic surroundings. The performers were dressed in appropriate ancient costumes, and, in general, it may be said that everything was arranged with the most scrupulous regard to antiquity.

It was a grand spectacle which served its purpose, that of collecting money, but there are many of opinion that Pompeii is infinitely grander in the solemnity of silence and solitude. It is to be regretted that the impossible was ever attempted. A revival of Pompeii was out of the question; it is dead and the only way to enjoy it thoroughly is to wander, without a *cicerone* if you can, amongst its ruined houses and temples.

H. W.

May 14, 1884.

Five excavations were made yesterday in different parts of Pompeii. Nothing of great

artistic value was found, the principal objects being as follows: twenty-eight amphoræ, almost all intact, and some having Greek inscriptions; a few small locks, the foot of a candelabrum of bronze, the iron key of a door, a fibula, two fragments of terra cotta, a *lucerna*, a frying-pan, a *vasisterna* of terra cotta, some nails, a knife for cutting meat, with a wooden handle, and a bronze ring—objects of little importance, but sufficient to satisfy the curiosity of a crowd of anxious spectators. With the excavations and gladiatorial exercises in the amphitheatre, the third and last day of the fête of Pompeii concluded. The heat was intense, and the unusually large number of persons who went over from Naples for the *finale* were not sorry to return.

H. W.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 16th inst. the following picture: H. B. Willis, Horses and Cattle on the Essex Marshes, Sheerness in the distance, 262*l*.

The same auctioneers sold on the 17th inst. the following pictures: J. Linnell, A View of the Isle of Wight from Lymington Quay, 220*l*; Barley Harvesting, 1,008*l*. P. Graham, Waiting for the Fishing Boats, 430*l*. T. S. Cooper, Sheep descending from the Mountains, 362*l*; A Sunny Landscape, with cows and sheep, 304*l*. F. D. Hardy, The Wedding Breakfast, 283*l*. J. Brett, Welsh Dragons, 493*l*; The Stronghold of the Seison and the Camp of the Kittywake, 304*l*. Mrs. Butler, The Return from Inkerman, 789*l*; The Remnants of an Army, 556*l*. C. Hunter, The Island Harvest, 451*l*. J. C. Hook, Kelp-Burners, Shetland, 997*l*; The Fishing Haven, 997*l*; Song and Accompaniment, 945*l*. T. Creswick, A Beck where the Trout Lie, View in the North of England, 504*l*. L. Fildes, Devotion, 294*l*. T. Faed, A Girl Washing, 336*l*. J. Phillip, A Chat round the Braserio, 1,365*l*. D. Cox, Changing Pastures, 1,260*l*; Going to the Hayfield, 2,047*l*. J. Israëls, Scheveningen Beach, the First Sail, 430*l*. Prof. L. Knaus, A Neapolitan Peasant Girl, 210*l*.

The under-mentioned pictures were lately sold in Paris: Portrait of Paris Bordone, 9,500 fr. Bachelier, Gibier, &c., 11,100 fr. Boucher, La Fête du Berger, 40,000 fr.; Le Colombier, 4,100 fr. M. A. Challe, La Fontaine des Amours and Le Berger Couronné, 7,500 fr. Charpentier, Le Ménage du Poète and Le Ménage du Peintre, 5,800 fr. Desportes, Chiens et Chats, 10,200 fr.; Le Buisson de Roses, 12,700 fr. De Troy, Portrait of Femme représentée en Hébé, 5,900 fr. Fragonard, La Réveuse, 36,000 fr. Lancret, La Jeune Pélerine, 12,000 fr. Oudry, Les Deux Chats, 4,000 fr.; Chien et Faisan, 4,200 fr. Touqué, Portrait présumé de Madame Adélaïde de France, 18,200 fr. Van Loo, Portrait de M. Boulainvilliers, 6,600 fr.; Portrait de Madame Boulainvilliers, 10,300 fr.; Portrait de Femme, 13,100 fr.; Portrait de Gabrielle Catherine Thomas de Niquet, 5,200 fr. Breughel, Le Jour du Marché, 5,200 fr. Anon., Triptyque, 3,900 fr. J. Ruysdael, Le Vieux Chêne, 4,000 fr. S. Ruysdael, La Route de la Ville, 6,800 fr. F. Snyders, Un Garde-manger, 16,700 fr. J. Weenix, Le Chien Blanc, 26,500 fr.

## FINE-ART Gossip.

MR. ARMSTEAD has completed a finely designed statuette in silver, of which there is a cast in the Academy Exhibition, No. 1688, entitled 'Egypt.' It is intended for the Royal Engineers stationed at Chatham, and was designed to commemorate the late campaign on the Nile. The figure, emblematic of the ancient kingdom, is a female standing erect, and in the ancient Egyptian fashion is lightly clad in tissues which hardly conceal the form within; the skirts of the robe overlap in front. The skirts are divided so as to reveal one leg of the figure. The drapery-like epaulets spread from each shoulder, leaving the bare arms "at

ease" on either side. The head is crowned by a characteristic *coiffure*, like a bird whose head and neck form a crest above the face, which has a smiling, steadfast look on its very noble and beautiful features. In its sculptural type the countenance is Egyptian, with a certain luxury of form and softness of expression. The general treatment of this statuette is admirably adapted to metal. It is austere, yet elegant. The same sculptor has nearly finished the life-size recumbent statue of Dean Close, which is intended for Carlisle Cathedral, and shows the dean in an ample surplice, with a Bible lying upon his breast under his hands. The feet are extended on a cushion, the head lies a little sideways on a pillow, the eyes are open, and the face has a sober yet animated expression. The likeness cannot be challenged. The execution of the drapery is of the highest class.

MR. HOLL has nearly finished his diploma picture as a Royal Academician, a three-quarters-length life-size portrait of Mr. Millais in three-quarters view to our right. Mr. Millais looks over his nearer shoulder; on the left thumb is a large palette charged with pigments in proper order.

THE National Portrait Gallery has lately acquired a fine group of seated portraits of Villiers, Duke of Buckingham, his wife (born Manners), and two children. This is a first-class work of Honthorst's and in complete preservation. It was bought for a comparatively moderate sum at the sale of Mr. Orme's pictures. There are other versions of the same group of portraits, with minor differences. Of these, one is, or was not many years ago, at Hinton St. George; a second, with a plain background, is in Buckingham Palace. At Hampton Court the whole of the same family appear in full-length figures. The duke is on horseback, with allegorical figures, at Osterley. There is a full-length of him in white, as Lord High Admiral, at Blenheim. We doubt if the Buckingham Palace group, which is of the same type as that now in question, is better. The duke's face, which could not be surpassed as an illustration of pure impudence, appears with astonishing verisimilitude in both groups.

THE National Portrait Gallery is one of those public institutions where a little less parsimony and a little more confidence on the part of the Government would be well employed. It may seem incredible, but it is a fact that the Trustees and Director have not so much as a ten-pound note at their disposal. When, as frequently happens, desirable pictures turn up for sale, an immense correspondence occurs before the Treasury will permit their purchase. A very interesting portrait of Milton when young, which is well known to experts, was lately sold at Christie's for a small price, but not to the nation. If the authorities in the Exhibition Road had moderate liberty to draw on a fixed sum, such chances, which do not recur, might not be lost, and the country would profit by the learning and energy of the Director and his Trustees who might be surely entrusted with, say, 500*l*. a year.

At Mr. Lefèvre's gallery may be seen a capital example of the splendid skill and energy of Mdlle. R. Bonheur, being the head and shoulders, heroic size, of a black short horned bull, the so-called 'Lord of the Herd.' It is distinguished by the vigorous, firm, and brilliant painting of the creature's fierce watery eyes, his red muzzle, and the grey light reflected by the close hair of the face and shoulders. It is a noteworthy illustration of brush power. In the same gallery is a fine study of the head of a lioness, made by Mdlle. Bonheur for the large group of the 'Lion at Home,' of which Mr. Lefèvre has lately published a fine print.

THE meeting of the Royal Archaeological Institute at Newcastle-upon-Tyne will commence on Tuesday, August 5th. Among the places to be visited by this learned society will be Alhwick Castle, Aydon, Brinkburn Priory,



Chesters, Durham, Finchall Priory, Yarrow, Holy Island, Monkwearmouth, Morpeth, Rothbury, Tynemouth, &c. As we announced some time ago, the Duke of Northumberland will be president.

THE Nineteenth Century Art Society has appointed to-day (Saturday) for the private view of its summer exhibition at the Conduit Street Galleries.

ALTHOUGH a considerable proportion of the modern English pictures has been removed from the National Gallery, a landscape by Arnald has been hung in Room II. It represents a river winding to our left, with good reflections of light and shade, and a barge moored under a bank, the sun rising on our right. In Room III. has been added a picture of quite another kind, a landscape by J. Ward showing a sunset, with glowing lustre in the foreground, and a range of hills in the distance.

ACCORDING to custom the Salon will be closed during the 24th, 25th, and 26th inst.

AT the Dudley Gallery may be seen, after Sunday next, an "Exhibition of Pictures and Sculptures by a Group of Artists of the French School," comprising works by MM. Bonnat, de Nitis, Gervex, Roll Flameng, Charnay, Ribot, and others. The private view is appointed for to-day (Saturday).

AT Carpenters' Hall, London Wall, an exhibition of works in wood was opened to the public yesterday (Friday).

THE Burlington Fine-Arts Club has completed the task of collecting drawings of architectural subjects, of which we have already more than once spoken when inviting contributions. Examples by Turner, Cox, Cockerell, Nash, Girtin, and others have places, besides Decimus Burton's original designs for the arch on Constitution Hill, which is now as unfitly placed as it was before unfitly burdened with the dual incubus in bronze. The well-known large group of Wren's churches, made for Cockerell and drawn to one scale, occupies a conspicuous position. Much of David Roberts's better work, and still more of his mechanical performances, are included in this very interesting collection.

AMONG the more important pictures in the current Salon *acqui par l'Etat* are: 'Pavots,' by M. J. Benner; 'Atelier de Moulage,' by M. Dantan; 'Départ pour la Fête,' by M. Gumery; 'Lever de Lune,' by M. Harpignies; 'Christ au Tombeau,' by M. Henner; 'Embouchure de la Dive,' by M. E. Yon; and M. Duez's 'Le Miracle des Roses.'

MR. THOMPSON WATKIN'S 'Roman Cheshire,' which will be published in the autumn, has, of course, for its chief feature a detailed description of the numerous Roman remains discovered in modern times in the city of Chester. Special photographs have been taken of most of the principal antiquities. The Roman stations at Kinderton, Northwich, and Wilderspool will likewise be described, and the relics found there illustrated; whilst other Roman posts, such as Meols, Nantwich, and several camps, will be similarly treated. The important bronze *tabula* found near Malpas, the discoveries of coins, &c., in various places in the county, and the course of the Roman roads, will also be entered into at length. Plans of Deva, Condate, &c., will be given.

NOR much is known about Nathaniel Hone, the painter, famous for his quarrel with Reynolds. The editor of the *Antiquary* possesses two years' manuscript diaries of Hone's while he lived at Henrietta Street, Covent Garden, and Mr. J. J. Foster will give an account of these diaries in the next number of the *Antiquary*. It will be remembered that Hone was one of the first Royal Academicians. Mr. J. H. Round will contribute to the same journal a paper on 'The Tower Guards,' and Mr. H. B. Wheatley a paper on 'The Adelphi and its Site.'

LAST week the exhibition of the works of T. Miles Richardson, of which we spoke lately, was opened by the Mayor in celebration of the centenary of the birth of the artist. In all nearly two hundred examples of the artist are hung in the Central Exchange Art Gallery, Newcastle, 51 in oils and 142 in water colours. Many of Richardson's most notable pictures are exhibited, amongst which are a large painted view of Greenwich, with the famous hostelry in the immediate foreground; several views of Tynemouth Castle and Priory; Brathay Bridge, Westmoreland; Barnard Castle; a view of Windermere; Fast Castle; Conway Castle, from the sea and from the land; Richmond and the Valley of the Thames, &c. The exhibition will remain open for a month.

DR. J. COLLINGWOOD BRUCE has in the press a reissue of his 'Wallet Book of the Roman Wall,' abundantly illustrated, as before, with woodcuts, and accompanied this time by a series of etchings, the work of Mr. C. J. Spence.

THE rapid disappearance of ancient buildings before the advancing tide of modern improvement has at last attracted attention in Newcastle-on-Tyne. The Society of Antiquaries there are publishing a series of sketches of the numerous picturesque old houses that are threatened with removal or are tumbling into ruin. Ten plates were issued last year, and another batch is in preparation. Some interest, too, is shown in marking the houses where local worthies had a more or less permanent abode. Bewick's workshop in St. Nicholas's Churchyard and Stephenson's lodgings in Eldon Street are thus indicated, and others are to follow.

THE sixteenth volume of Major-General A. Cunningham's Archaeological Survey of India has been issued. It is a report of tours in North and South Behar in 1880 and 1881, and it brings to light many of the sacred sites described by the Chinese pilgrims, especially some traces of the original temple of Buddha Gaya.

MR. ELLIOT STOCK announces for publication a volume on the subject of church bells by Mr. J. C. L. Stahlschmidt, a past master of the Founders' Company. The first part will be devoted to the early bell-founders of London, the second part to an account of the bells of Surrey. The title will be 'Surrey Bells and London Bell-Founders.' Interesting information is promised from sources hitherto entirely unworked in this regard, especially the Corporation records at Guildhall.

WE mentioned briefly last week the exhibition of portraits got up by the Cambridge Antiquarian Society. The period comprised in the present exhibition is that terminating with the death of Queen Elizabeth. The number of portraits exhibited is 163, nearly all persons more or less closely connected with the University. The artistic interest of such a collection is, of course, vastly inferior to the historic; but, notwithstanding, among a number of copies and imaginary portraits there are several genuine works of merit. A brief catalogue has been prepared, which may be bought in the room.

THE death of M. Gustave Jundt, the very able painter of Alsatian subjects of *genre* and landscapes, and satirical draughtsman, is recorded by the French papers as having occurred on the 15th inst., owing to a fall from a window of his studio in the Rue d'Assas, Paris. He suffered greatly from gout, which produced mental hallucinations. He was born at Strasbourg in 1830, and became a pupil of Guérin, Drolling, and Biennoury. His work was first seen in the Salon of 1856, which contained 'Fête du Village'; after this appeared many examples we have admired, including 'La Paix de Ste. Anne,' 'Les Fiançailles,' 'Les Internes Français quittant la Suisse' (1872), and 'Dimanche.' He travelled much, and painted many subjects of peasant life, festivities, homely ceremonies, and pastorals. All these works were distinctly idiosyncratic and energetic, free from mannerism

and vehemence. His book illustrations include 'L'Histoire de la Poupée,' 'Le Poltron,' and 'Polichinelle.' He obtained a medal in 1868, a third-class medal in 1873, and the Legion of Honour in 1880.

HERE are the names of most of the masterpieces to be included in "L'Exposition Meisssonier," to be opened, as before stated, in the Rue de Sèze, Paris:—La Rixe; Le Joueur de Guitare; La Barricade; Le Liseur près d'une Fenêtre; Le Liseur, Costume Blanc; Le Déjeuner; Napoléon I.; Les Joueurs de Boules (Antibes); Le Joueur de Flûte; Sentinelle à Antibes; L'Espion (Armée de Sambre-et-Meuse); Le Bibliophile; Après le Déjeuner; Un Fumeur; Le Marchal-ferrant; Terrasse de Saint-Germain; Le Violoncelliste; Polichinelle; Un Bravo; Les Amateurs de Peinture; Le Dimanche au Village; Lecture chez Diderot; Un Incroyable; Cavalier Louis XI.; Une Vedette; Un Hallebardier; Un Fumeur, Costume Rouge; Le Vin du Curé; Le Secrétaire; Les Cuirassiers (1805); Les Deux Van de Velde; Un Liseur, Costume Rose; Reconnaissance dans la Neige; 1814, Campagne de France; Officier de Mousquetaires; Le Porte-drapeau; Le Portrait du Sergent; Les Joueurs d'Échecs; Regnard dans son Cabinet; Les Bourgeois Flamands; Le Décaméron; Partie Perdue; Les Amateurs d'Estampes; Le Guet-apens; Bataille de Solferino, from the Luxembourg; Les Amateurs dans l'Atelier; La Partie d'Écarté; Les Ruines des Tuileries; Le Chant; Le Graveur à l'Eau-forte; A la Fenêtre; Dragon en Vedette.

THE celebrated engraver M. Paul Mercuri has died at Bucharest, where he lived since the marriage of one of his daughters. He held a distinguished position on account of his plates after Léopold Robert's 'Moissonneurs' and other famous pictures. He was born at Rome, April 20th, 1804, and obtained the Legion of Honour, a second-class medal in 1834, and a first-class medal in 1838.

## MUSIC

### THE WEEK.

ROYAL ITALIAN OPERA.—'Mefistofele,' 'L'Étoile du Nord,' 'Traviata.'

ST. JAMES'S HALL.—The Richter Concerts.

BOITO'S 'Mefistofele' has now taken the place in general estimation to which its great merits entitle it, and it is unfortunate that the composer does not follow up the success he has made in this clever and beautiful, if somewhat bizarre work. The performance last Thursday week could not compare with that at Her Majesty's in 1880, when Mesdames Christine Nilsson and Trebelli, and Signori Campanini and Nannetti formed an incomparable quartet, and the stage arrangements were under the skilful direction of the composer. The illness of Madame Albani gave an opportunity to Madame Durand, of which she availed herself with fairly satisfactory results. Being essentially a dramatic singer, Madame Durand was at her best in the prison scene, where she acted impressively, and at her worst in the classical scene, where she impersonates Helen of Troy. Madame Tremelli's fine voice enabled her to give effect to the music of Marta and Pantalès, but Signor Marconi as Faust left very much to desire in a vocal sense. He sings like an artist, but his voice is totally destitute of charm. Signor Monti, who appeared at short notice in the title part, has an excellent if somewhat rugged bass voice, and he created a decidedly favourable impression. The general performance under Signor Bovignani was only passable, and the mounting, though adequate,

was not on the scale of splendour to which we were accustomed at Covent Garden in former years. On Saturday 'L'Étoile du Nord' was performed, with Madame Sembrich as Caterina. If any high expectations had been formed of her impersonation, they were doomed to disappointment. She was obviously out of voice, and for once sang coarsely, and at times out of tune. On the other hand, as an actress there was some evidence of improvement. The music of Pietro is not exactly suited to Signor de Reszké's voice, but on the whole his performance was entitled to high praise, and M. Soulaçoix was excellent as Danilovitz. On Monday Madame Sembrich appeared again in 'La Traviata,' the illness of Madame Lucca necessitating a change of opera. 'Les Huguenots' was to have been performed with a *débutante*—Madame Biro de Marion—in the part of Marguerite de Valois. Madame Sembrich had recovered her voice, and gave a pleasing, if not very remarkable embodiment of Violetta. 'Mefistofele' was repeated on Tuesday, when Madame Albani reappeared and gave great satisfaction, alike dramatically and vocally, in the dual part of Margherita and Helen. Signor Novara, however, was not an improvement on his predecessor in the principal character.

The programme of the fifth Richter Concert on Monday evening commenced with the overture to Marschner's opera 'Hans Heiling.' Considering that the works of this composer maintain their position on the German stage, it is certainly somewhat strange that his music should be so completely ignored here by concert-givers, to say nothing of opera managers. There is some reason to doubt, however, whether the time has not gone by for the successful presentation of 'Der Vampyr,' 'Der Templer und die Jüdin,' or 'Hans Heiling' on our stage. The truth is that Marschner's ability was of that order which approaches original genius, but does not quite reach it. He was far from being a slavish imitator of Weber, but his operas belong to the Weber school, and therefore might possibly strike the ear as old-fashioned if heard for the first time at the present day. Familiar masterpieces of a past age do not lose their hold on the public, but experience goes to prove that revivals of works of the same period only interest musicians. The overture played on Monday evening is a bright and vigorous piece in regular form and perfectly comprehensible at a first hearing. As there is no rule without an exception, 'Hans Heiling' may eventually find acceptance and take its place among popular operas in this country; but its production, if it is ever to be given, should take place with as little delay as possible. The rest of the first part on Monday consisted of excerpts from 'Der Ring des Nibelungen.' It is astonishing how many portions of this work have proved effective in the concert-room, and an important addition was made to their number on this occasion. By taking the instrumental passages descriptive of Siegfried's journey through the fire to Brünnhilde's rock, the dawn of day in the first scene of 'Götterdämmerung,' and Siegfried's voyage down the Rhine, Herr Richter, acting under the instructions of Wagner, has constructed an orchestral piece occupying about fifteen

minutes in performance, and so cleverly dovetailed together that no one unacquainted with the work could detect where one excerpt ends and another commences. The movement is, of course, formless and rhapsodical, but Wagner's glowing orchestration and the beauty of many of the themes could not fail to impress the audience, and it was very warmly received. The 'Trauermarsch' and the 'Walkürenritt' followed, the whole selection being magnificently rendered. Beethoven's Symphony in A formed the second part. We are glad to note that Brahms's new Symphony in F is to be repeated next Monday, in response to a general desire.

### Musical Gossip.

THERE were some features worthy of note in the programme of the concert given by Mr. Henry Leslie's choir at St. James's Hall last Saturday afternoon. Of three pieces performed for the first time the most important was an anthem, 'Who is this that cometh from Edom?' by Sir Herbert Oakeley. In this work the time-honoured characteristics of English church music have been united with fair success to modern developments in the science of harmony, and though some of Sir Herbert Oakeley's progressions will not bear close scrutiny, his anthem is, on the whole, an effective composition of its kind. It is written for bass solo and chorus, and is divided into several brief movements. Of the two new part songs, 'Day-break,' by Mr. A. R. Gaul, and 'Tis twilight's holy hour,' by Mr. J. Chippingdale, a member of the choir, the first proved the more satisfactory. The choral portion of the programme included Schubert's Twenty-third Psalm, for female voices, and Mendelssohn's 'Judge me, O God,' and the soloists were Madame Néruda, Mrs. Hutchinson, and Mr. Edward Lloyd. This concert is understood to be the last that will be given under Mr. Randegger's direction, and the choir is once more disbanded. This is not the place to enter into the causes which have led to this new catastrophe, and we shall content ourselves with the expression of a hope that the breach thus created in musical work will speedily be filled in a manner calculated to give satisfaction to musicians and the public at large.

MADAME ESSIOFF gave a second and last pianoforte recital for the present season at St. James's Hall on Wednesday afternoon. She was assisted on this occasion by M. Brandoukoff, an excellent violoncellist, who joined her in two movements of Rubinstein's Sonata in D, Op. 18, and played several solos. M. Brandoukoff's tone is not particularly powerful, but it is agreeable, and his intonation is remarkably pure. The pianist gave a very varied selection, including Schumann's Sonata in G minor, of which she gave a vigorous, but rather coarse and unpoetical rendering. The same hardness of touch marred several of her performances; but in items requiring chiefly a crisp style of execution, such as a theme of Rameau with variations, or Liszt's arrangement of Wagner's 'Spinnerlied' she was admirable.

THE first of Herr Max Pauer's piano recitals took place at the Prince's Hall on Thursday afternoon. The young pianist brought forward a somewhat ambitious programme; but the result showed that he had not over-estimated his own powers. In the selections from J. S. W. F., and C. P. E. Bach, Herr Max Pauer showed great command of the key-board, and a clearness of phrasing and feeling for rhythm which left little to desire, while in the Fantasia of Mozart, two piano pieces by Schubert, and Brahms's Variations on a Theme by Handel, he gave evidence of even higher qualities as an artist. If his reading of Beethoven's Sonata,

Op. 78, was somewhat less satisfactory, this was merely because a youth not yet eighteen can hardly be expected to have the ripeness of intellect necessary for the complete appreciation of the greatest of masters. Herr Max Pauer, who is a pupil of his father, gives promise of the highest excellence.

MISS ELIZABETH PHILP gave a concert at St. James's Hall last evening. The programme included several new songs by the concert-giver.

IN consequence of a domestic bereavement, Mr. Charles Halle could not appear at his second concert at the Prince's Hall yesterday week, and his place was taken by Miss Zimmermann. The works performed were Schumann's Quartet in E flat, Op. 47; Beethoven's String Trio in D, Op. 9, No. 2; Brahms's Sonata in E minor, Op. 38, for pianoforte and violoncello; and piano solos by Bach and Chopin.

BEETHOVEN'S Violin Concerto was the most important work in Señor Sarasate's third concert at St. James's Hall on Wednesday evening. The Spanish violinist is not heard to the best advantage in this concerto, as it requires a broader style of playing and more expressiveness than are within his means. He was more at home in some of the later items, which included Tchaikowski's 'Sérénade Mélancolique' and a Rhapsodie Hongroise by Herr Auer. The orchestral items included Schumann's Overture, Scherzo, and Finale in E, and Mendelssohn's 'Hebrides' Overture.

THE tenth annual students' concert of the Academy for the Higher Development of Pianoforte Playing, of which Mr. Oscar Beringer is the director, was given last Saturday afternoon at the Marlborough Rooms. Though the performances of students are naturally exempt from criticism, little leniency would be required in the case of many who played on Saturday. It would be invidious to mention names; but it may be said that the concert as a whole bore ample testimony to the excellence and thoroughness of the work done at the Academy.

MADAME PUZZI will give her annual grand morning concert at St. George's Hall next Monday.

MR. A. H. D. PRENDERGAST writes as follows in correction of an inadvertent error in our notice of the Bach Choir concert last week:—"Corno di bassetto parts of Mozart's 'Requiem' were specially obtained from Messrs. Breitkopf & Härtel, and Messrs. Lazarus and Maycock were specially engaged to play those parts (and did play them) on that instrument, they being selected as among the few orchestral players who possess and can play upon the corno di bassetto." We willingly insert the correction; but in justice to ourselves we must add that the seats allotted to us were so badly situated that it was quite impossible either to see or hear properly. If the givers of concerts do not afford proper facilities to the press they have only themselves to blame if mistakes occur.

WE are very glad to learn that Mr. Stanford's 'Savonarola' has been given at Hamburg four times within a fortnight to crowded houses, and has proved such a success that Herr Pollini has expressed his intention of opening his next season with it.

THE death is announced from Prague of the distinguished Bohemian composer Friedrich Smetana, at the age of sixty years. Though extremely popular in his own country, his music is but little known in England; a few interesting pieces for orchestra from his pen have been heard at the Crystal Palace Concerts.

AT the opening of the International Exhibition of Turin a new cantata, composed for the occasion by Signor Faccio, conductor of the orchestra at La Scala, Milan, was performed.

M. LOUIS BRASSIN, the distinguished Belgian pianist, has just died at St. Petersburg at the age of forty-four.



HALÉVY's opera 'L'Éclair' has been performed at the Manzoni Theatre, Milan, with much success.

Two of Auber's best operas, 'Fra Diavolo' and 'Les Diamans de la Couronne,' are in preparation at the Costanzi Theatre in Rome. Neither work has ever been given there.

## DRAMA

COURT THEATRE.—The late T. W. Robertson's Comedy *PLAY* will be acted on THURSDAY NEXT, the 29th inst., for the first time at this Theatre. Characters by Miss M. A. Victor and Miss L. Venné; Mr. Arthur Cecil, Mr. H. B. Conway, Mr. Macintosh, and Mr. John Clayton. Box Plan now open. On MONDAY, TUESDAY, and WEDNESDAY, DEVOTION, by D. Boucault, jun. Followed by MY MILLNER'S BILL, the New Dialogue by G. W. Godfrey. Mrs. John Wood, Mr. Arthur Cecil.—Box-Office Hours, Eleven to Five. No fees. Doors open at 7.40.

*Henry Irving's Impressions of America.* Narrated in a Series of Sketches, Chronicles, and Conversations. By Joseph Hatton. 2 vols. (Sampson Low & Co.)

*Henry Irving in England and America, 1838-1884.* By Frederic Daly. (Unwin.)

It is natural Mr. Henry Irving should wish to have a permanent record of his trip to America. The daily press had kept us informed of the unvarying enthusiasm of his reception. Still, a series of sketches, chronicles, and conversations relating to what he terms his "delightful progress" is not unwelcome. It is true an unduly fastidious person might object to the publication of a book, prefaced by himself, in which there is nothing but laudation of his achievement. Mr. Hatton, too, might have hesitated to print in his own work a newspaper report in which he is styled "the famous correspondent of the *New York* —." Usually such a production as these 'Impressions' would be prepared and printed only for private circulation. But Mr. Irving has justification. The English nation on both sides of the Atlantic are his private friends, and so everybody is taken into his confidence. In Mr. Hatton he has found an adroit chronicler. Everything is grist that comes to Mr. Hatton's mill. "I am tempted to quote," says he; and he quotes. "I would not have mentioned this incident but that the opportunity of an appropriate foot-note overbears my self-denial." Then comes the foot-note. "Terriss meets with an accident that recalls a romantic tragedy." What happens? Why, we have the romantic tragedy. Mr. Irving writes a reply to some calumny in a newspaper, and asks Mr. Hatton's opinion before sending it to the editor. "It is excellent," I said, "and most interesting; but I would rather see it in 'Henry Irving's Impressions of America' than in the —"; and "here it is accordingly, an intercepted contribution to an English magazine." One day at Niagara, whence all the adjacent towns were requisitioned for chickens and turkeys for the Lyceum company, Mr. Hatton remarked, "Our critics will, of course, recognize the difficulties attending the preparation of these Impressions. We have worked at them in odd places, and at curious times. One wonders how they will come out." "Oh, all right, I am sure," Irving replied.

And Mr. Irving was not mistaken. They come out all right. Of course, Mr. Hatton, like Boswell, has the opportunity of making his own speeches brilliant; but, like Boswell, he usually foregoes it. Here is an instance:—

"I find I have made a note of a letter I read somewhere recently from an American painter, in support of taxing importations of fine art, more particularly pictures. It seems to me this is a grave mistake. I had no idea that protection, as it is called, existed so generally in America. 'You have here,' I said, 'the extreme of protective duties, as we in England have the other extreme of an unreciprocal free trade.' 'I can understand a reasonable protective tariff for a commercial industry; but art should surely go free. For a country that as yet possesses no great school of painting nor sculpture of her own, to obstruct, nay, almost prohibit, the entry of foreign work, must be to handicap her own rising genius. The examples of the famous masters of Greece and Rome, of France, and Holland, and England, are necessary for the American student, and free traffic in the works of great modern artists would have an elevating tendency on public taste.' 'As a rule American artists are favourable to the free importation of foreign pictures. They favour it from your own standpoint, the educational point of view,' I said. 'Moreover, I can quite imagine American artists who are permitted all the privileges of the art schools and galleries of Europe, and who sell their pictures in the New World without let or hindrance, being annoyed at the inhospitality of their own country in this respect,' he replied; 'Boughton, Bierstadt, Whistler, and other well-known American painters, for example.' 'And so they are, no doubt.'"

The topic is so ticklish, that we do not venture to give an opinion on the subject, but Mr. Irving has here, we think, decidedly the best of the conversation.

It is, however, the references to the drama and to the position of the player that will most interest our readers. Any impressions on an actor of natural scenery, or the constitution of the United States, however valuable, will naturally be less interesting than those of the competent artist or politician. On the other hand, what Mr. Irving has to say of the profession in which he is a most eminent member has value. Mr. Irving and Mr. Hatton are both apologetic. At this time of day it is certainly curious Mr. Irving should have to explain to one of the writers for a Brooklyn journal that

"the world has found out that they [actors] live just like other people, and that, as a rule, they are observant of all that makes for the sweet sanctities of life, and they are as readily recognized and welcomed in the social circle as the members of any other profession. The stage has literally lived down the rebuke and reproach under which it formerly cowered, and actors and actresses receive in society, as do the members of other professions, exactly the treatment which is earned by their personal conduct."

And Mr. Hatton, without being questioned, remarks:—

"Every one in the theatrical profession knows how kindly and natural and human, as a rule, are, and have ever been, the great women of the English stage. But the outside public has sometimes strange opinions concerning the people of this other side of the curtain, this world of art. Some of them would be surprised if they could see Ellen Terry attending upon my three fellow-travellers; giving them refreshment, and, later on, helping to put them to bed. They would be interested, also, to have seen her dispensing tea to the members of the company, or sitting chatting in their midst about the journey and its incidents."

The fact is, never since the period of the Lower Empire has the world rewarded those who amuse it with such social and material consideration as now. There are members of

the theatrical and musical professions whose income exceeds that of the head of the Church, or of the law, or of the army, and the average actor draws a salary larger than the average member of any of the learned professions. Besides, he lives luxuriously, has his club, mixes in high circles, drives his own phaeton, and, if he has performed in a military part, sticks a cockade in his servant's hat. There can no longer be doubt of the stage having lived down "the rebuke and reproach under which it formerly cowered," and London society is ready to receive an actor or actress, if only well talked about, without regard to any rumour of scandal, which would be fatal to the pretensions of a member of "any other profession." This is not the place to enter into the discussion whether the changed conditions are beneficial to society; but there can be no doubt the result is in great degree due to Mr. Henry Irving. He is truly the Quintus Roscius of our time, being not less esteemed for his personal conduct than for his professional ability. Like Roscius, he is the friend of the most eminent men and women in the State. Even Garrick was looked down upon by Johnson and his literary associates, because he was a player; but Mr. Irving appears to have broken the last barrier of prejudice, and all his colleagues of the sock and buskin profit.

But while the actor has been elevated, acting remains where it was. It is still a profession, and not an art, as Mr. Irving regards it and as contemporary criticism half admits. Every art has product. The actor produces nothing. He contributes nothing to the future. When the curtain falls there is nothing left. When the actor dies everything dies with him. It is time this should be once more recognized.

Mr. Irving has been the subject of innumerable biographies. The latest is that by Mr. Frederic Daly, who has brought together an interesting mass of facts which will be acceptable to the admirers of the eminent actor. Mr. Daly writes with judicious moderation, and, without excessive adulation, thoroughly appreciates the deservedly high position occupied by the subject of his biography. A clever etching by Lalauze adorns the book.

## THE WEEK.

PRINCE'S THEATRE.—'Called Back,' a Play in a Prologue and Three Acts. By Hugh Conway and Comyns Carr. Adapted from Hugh Conway's story of that name.

CRITERION.—Revival of 'Fourteen Days,' a Three-Act Comedy. From the French of Gondinet and Bisson by H. J. Byron.

TOOLE'S.—Revival of 'The Upper Crust,' a Comedy in Three Acts. By H. J. Byron.

A STIMULATING melodrama has been extracted by Messrs. Hugh Conway and Comyns Carr from the popular story of 'Called Back.' The obstacles in the way of dramatizing a work in which, apart from other difficulties, the scene of action covers a large share of two continents, have been overcome, and the central interest of the story proves strong enough to combat the inevitable diffuseness of treatment. A prologue as strong in its way as that in 'Fédora' renders specially arduous the task of maintaining the attention of the audience. While, however, it cannot be said of the scenes which follow that they are always indispensable to the development of the plot,

they have vivacity and continuity enough to stir deeply the public. To obtain this result it has been necessary to depart widely from the original. The circumstances under which the hero takes part in the opening action are thus different, and the relations between the hero and heroine, instead of being conjugal, remain those of lovers. Psychologically the value of 'Called Back' is diminished. It is not easy to grasp the manner in which the memory of the heroine, destroyed by the shock to which at the outset she is subjected, is recovered, more especially as a species of vision, such as is twice presented in 'The Corsican Brothers,' is employed to bring about the result. The vision, in which the scene of murder is reproduced, not only before her eyes, but before those of the audience, is the weakest and most hazardous portion of the play. That the remaining characters, though theatrically effective, make no deep impression upon the mind is in part attributable to the performers, who fail to convey all that seems intended by the authors. From this censure Mr. Beerbohm Tree escapes. His presentation of Paolo Macari, the assassin of Anthony March, the police spy and the betrayer of the Italian revolutionaries, is a careful and sustained piece of acting, the malignity and ferocity of the man being shown with signal skill. Mr. Anson, however, as Dr. Ceneri, the leader of the conspirators, fails to convey the idea of exaltation and singleness of purpose which is necessary to his vindication. In the scene in which, in the course of his painful journey through Russia, with his grim secret half told, and almost beneath the lash of his Russian persecutors, he dies, the portrayal of suffering is realistic, and the presentation of physical collapse, good as it is, is accompanied by no such flash as should indicate the fierce desire of vengeance on the traitor to whom his captivity and death are due. In like manner Mr. Kyrle Bellew's grace of bearing, and the indications of passion he supplies, are marred by the eminently conventional manner in which in the first scene blindness is exhibited. A fixed stare is no necessary or even customary indication of blindness. Miss Lingard as the heroine goes beyond anything she has previously done, and is tender and moving as well as picturesque. Her acting does not, however, escape the charge of conventionality. Small parts are well played, but the effect of these is slight, and the impression conveyed is that alteration is called for in the acting rather than in the piece. To the strength of the story the favourable reception is mainly attributable. The stage management is unequal. In the disposition of the characters in the prologue it was excellent. A scene more stimulating than that in which the insolent, if pardonable aggression of young March is followed by his butchery—the term fits better than any other—cannot readily be recalled. In the Russian scenes, however, there was confusion, and the distinction between peasants, prisoners, warders, and soldiers was not easy to comprehend. The authors are to be congratulated upon their work, and the play they have produced has genuine merit and most of the elements of popularity.

Upon its revival at the Criterion, the scene of its first production, 'Fourteen Days,'

Mr. Byron's version of 'Un Voyage d'Agrément,' proves to have lost none of its power to amuse. Mr. Wyndham, in his old character of Peregrine Porter, shows the lightness of touch and the vivacity that have placed him foremost among the successors of Charles Mathews; Miss Kate Rorke proves that delicacy and feeling are reconcilable with farcical comedy; and Mr. Blakeley and Mr. Giddens are amusing. Some alterations in the comic business add to the amusement of the audience, but detract from the value of the performance.

Mr. Toole's performance of Barnaby Ratchett, in Byron's comedy 'The Upper Crust,' is one of the best and most amusing representations of this favourite comedian. It is, accordingly, enough to lift once more into popularity a piece the general representation of which is far from remarkable.

### Dramatic Gossip.

'AMOS CLARK,' a drama by Mr. Watts Phillips, first produced a dozen years ago at the Queen's Theatre, has been revived at the Holborn, with Mr. George Rignold in his original character of the hero. In this powerful piece—one of the most melodramatic works of its author—Mr. Rignold plays carefully and forcibly. The support afforded him is poor.

TRANSFERRED from the Prince's Theatre to the Globe, 'The Private Secretary' maintains the hold upon the public which it had already taken in its first home. Mr. Hill, Mrs. Leigh Murray, and Mrs. Stephens, with other actors, retain their original characters. Mr. Penley replaces, however, Mr. Beerbohm Tree, and Mr. Julian Cross, Mr. Anson. The changes also include the substitution of Miss Featherstone for Miss Lucy Buckstone, and Miss Millart for Miss Tilbury.

'L'ATHLÈTE,' a one-act comedy of M. R. Paleyrol, produced at the Odéon, is sufficiently indecent to provoke the disapproval of those who have looked upon the theatre as one of the best managed of Parisian houses.

PLAUTUS is to find a fresh interpretation in America at the hands of the women students of Washington University, St. Louis, who have resolved to give a public representation of one of his plays in the original, with stage accessories and costumes faithfully reproduced.

'AS YOU LIKE IT' has been revived at Sadler's Wells, with Miss Roze de Vane as Rosalind and Mr. A. Wood as Touchstone.

MR. IRVING will take the chair at the forthcoming dinner of the Theatrical Fund, to be held at the Freemasons' Tavern on the 29th inst.

ON account of the indisposition of Miss Farren and Mr. Terry the Gaiety Theatre has suddenly closed its doors. It will remain shut until the commencement of the season of French plays. The interval thus obtained is to be turned to account for purposes of redecoration. The difficulties in the way of the appearance of Madame Judic caused by the death of her husband are, it is said, in the way of being overcome, and that actress is likely to make her promised appearance.

THE forthcoming revival at the Court Theatre of Robertson's comedy of 'Play' seems likely to be judicious. Both company and theatre seem better suited to comedy than to serious drama, and the former should supply an excellent cast for Robertson's work, which has not recently been revived.

TO CORRESPONDENTS.—A. D. T.—W. F. A. T.—K. & Co.—J. T. B. & Co.—J. M. C. U. & Co.—H. B.—S. H.—J. M. D. M.—A. R.—received.  
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NOTICE.—Mr. JOHNSTON'S BOOK of the  
RIVER CONGO.—the *Save* of this Work, which has been temporarily suspended owing to a threatened application for an injunction, is now resumed, the said application not having been prosecuted with. The *LIBRARY EDITION* is now ready, and can be delivered to the public without further delay. Demy 8vo cloth, 21s.

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